

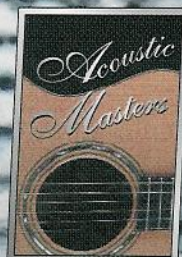
TOMMY EMMANUEL

Solo Guitar Style

CD INCLUDED

written and edited by PAUL HEDMAN

transcriptions by PETER PIK



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written and edited by **PAUL HEDMAN**

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TOMMY EMMANUEL:

"A book on myself and my guitar playing, how "odd" that seemed to me. Why would anyone be interested in reading about a boy from the bush? My friends, Paul Hedman and Peter Pik convinced me it was a good idea.

They not only kept a record of so many conversations and experiences, but faithfully transcribed some of my favourite works and most treasured melodies in such a thorough and loving way. In essence, they've represented me, truthfully, in music and words.

These two groove junkies have been to more of my shows than I have. In fact, they can still remember, in detail, things I said on stage 20 years ago - they also have a true understanding of my roots and influences. We share a bond of music, humour and a love of melody. A special thanks to Ian Miller for his patient work notesetting the music on computer, and everyone else who helped.

I hope you enjoy this book - its stories, songs and good humour.

With love, Tommy."



**CHET ATKINS
ON
TOMMY EMMANUEL:**

"Tommy Emmanuel is a native of Melbourne, Australia. He is very popular in his own country and is on his way to becoming famous all over the world. I first met him about fifteen years ago and upon hearing him play, I was amazed by his impeccable musical time and coordination. He is, without doubt, one of the greatest guitarists on the planet and working with him on this project was one of my most exciting musical journeys" -

(from the Chet Atkins and Tommy Emmanuel Sony (Australia) Columbia (U.S.A.) CD: *The Day Finger Pickers Took Over The World*).



**PAUL YANDELL
ON
TOMMY EMMANUEL:**

"Tommy is one of those guitarists who plays it all. One of the most exciting guitar players I've ever seen" - (to the author at the 1997 C.A.A.S. Convention).



**JERRY REED
ON
TOMMY EMMANUEL:**

"Kid, tell him I said this: I'm going to find someone to break all his fingers, and then I'm going to steal all his guitars, because he's just entirely too good to be allowed to play" - (to the author at the 1997 C.A.A.S. Convention).



**MARTIN TAYLOR
ON
TOMMY EMMANUEL:**

"Listening to Tommy is both an inspiring and frightening experience. I've enjoyed working with Tommy, he's incredible" - (to the author at the 1997 C.A.A.S. Convention).



DEDICATION

To the children of today, tomorrow and yesteryear. May generations of guitarists learn from this collection of Tommy Emmanuel songs, arrangements and sourcebook.

To The Emmanuel Brothers, Guido and Mario, aka Tommy and Phil (The Whiz). They have given me, and countless others, much enjoyment and inspiration over many years.

To Chet Atkins, Jerry Reed, Merle Travis, Django Reinhardt and Lenny Breau. The last three guys in this list are no longer with us, but their music lives on through Tommy and others who have been influenced by their greatness. I am happy to say that Chet and Jerry are still pickin', and influencing us all.

DISCLAIMER

The opinions expressed in this book, with the exception of quotations, are those of the author, Paul Hedman, and are not to be attributed to Tommy Emmanuel. TE speaks in the main part of the text in Chapters 3, 7 and 11—elsewhere TE quotations are clearly marked and indented in the text.

PUBLISHER'S ACKNOWLEDGMENTS

Paul Hedman is grateful for the help and cooperation of a number of individuals and companies who gave kind permission to publish their songs, quote from their books and reprint their photographs. There is a detailed list of acknowledgments in the copyright lines to the songs and at the end of Chapter 15. In particular, however, Peter Hebbes of MCA/Gilbey Pty Ltd and Saville Abramowitz of Warner/Chappell Music Australia Pty Ltd allowed this project to exist, despite their contract with Tommy Emmanuel to publish and distribute his music. Sony Music Entertainment (Australia) Limited kindly permitted extensive quotes from their video, *Tommy Emmanuel Up Close*, and allowed Kevin Wilkins to set the tone with a wonderful shot of TE for the cover. Michael Callanan of Messrs Tillyard & Callanan, Solicitors, gave invaluable advice and guidance regarding all legal matters, except that Marie Wheat (from Price Waterhouse) advised on sales tax.

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CHAPTER 1

What Is This Nonsense All About?

Unless you have played professionally since you were five, were born a genius, practised sixteen hours a day in your teens and spent the next twenty years playing with the best guitarists in the world, then you will probably never play exactly like Tommy Emmanuel.

However, if you practice these songs, and listen to or read about the sources of his playing, you will be able to play a recognisably Tommy version of his original songs and arrangements of well known tunes, and go some way to developing your own sound. You will amaze your friends. Your parents will understand all those hours behind a locked bedroom door. You will be attractive to others. OK, those things may not happen, but you will be able to play solo guitar much better than you ever thought possible.

Tommy has gone through many career moves as Australia's "gun" guitarist. At five years of age he was the world's youngest full time professional musician. At seven he heard the great Chet Atkins, and became converted to boom chic. In his teens he was the hot young guitar player in many bands. In his twenties he became the dominant session guitarist on the scene, as well as cementing his reputation as the most dependable rhythm player, by his many years of backing his brother, Phil. In his thirties he established his solo career and developed his song writing skills by releasing a new CD every year or two, and touring with a band of his own. Now that he is forty the international recognition is starting to come, as he has recorded a full duet CD with Chet Atkins, and tours throughout Europe, Asia and the U.S.A. to raise his profile. The more mature TE is mainly into

interpreting a great melody, and playing from the heart and soul.

For my money he is the greatest all round guitarist of all time. Give the man an acoustic guitar and he can play a fingerstyle arrangement of any song featuring a singing melody line, full chordal backing, bass section, harmonics and other flash tricks, all in perfect time. Tommy can play in all the styles: country, blues, rock, jazz, classical, flamenco, bossa etc. Once he straps on his 1966 Fender Telecaster, look out. He might rock you with "Don't Hold Me Back" from *The Journey*, or "Guitar Boogie" from *Dare To Be Different*; play a blues like "Stevie's Blues", (the tribute to Stevie Ray Vaughan), from *Determination*; or play some chicken pickin' country licks. His 1996 CD: *Can't Get Enough* was a move to a very melodic easy listening feel, while the 1997 duet CD with Chet Atkins: *The Day Finger Pickers Took Over The World* is a tribute to Chet, and Jerry Reed, Merle Travis and Django Reinhardt, in the sense that Chet and Tommy evoke memories of these great players as they show us how wonderful it is to hear the sound of great guitarists playing great melodies.

On the 24th of October, 1982 I had a private lesson with Tommy. I had dialled his number which was listed in the telephone book, mentioned Daryl Miller's name and the next thing I knew I was in Tommy's living room taping a lesson. I was too frightened to go back, as I knew that I would not be able to learn any of those tunes by my next visit. That day changed my life as I decided that one day, somehow, I would learn to play those tunes. And so this book was born.

Tommy said that I should listen to Chet Atkins, Jerry Reed, Merle Travis and Django Reinhardt if I wanted to play in his style. So for the next eight years I collected their LPs from Ashwoods and Lawsons, in Pitt Street, Sydney. I was able to buy 50 LPs by Chet, 28 by Jerry, a few Django LPs, and no Merle. By this time, I had become aware that Lenny Breau was another major influence on Tommy. I found out about Lee Wall's Guitar Records in the USA and I bought the remaining 100 or so LPs to complete my collection. I also collected instruction books on how to play like these greats. In France I discovered some transcription books by Marcel Dadi on Chet, so I wrote to Marcel and he was kind enough to send me some more.

In about 1990, I started guitar lessons with Rick Falkiner, and he started transcribing some of the tunes from my lesson with Tommy. As it turned out, he knew Tommy, and so, he got the inside running on some of those weird chords, and arrangements.

Steve Pappas introduced me to Peter Pik, who agreed to transcribe 12 songs direct from Tommy's recorded CDs. This took him four months, working 12 to 16 hours per day.

Then I spent six months writing a book around the tunes, as a history, analysis and reference source book of Tommy's major influences: Chet, Jerry, Merle, Django and Lenny.

Tommy was a little lost for words when I presented the first draft of the book to him about five years ago. Nonplussed?

He was very pleased and supportive. However, he made it clear that he would not allow publication until we had transcribed perfectly the way he currently played the tunes, as he felt that his technique had

improved since the tunes were recorded and he gave me the original lesson.

We suggested a video, however the *Guitar Talk* video was selling very well.

Over the years I watched Tommy play whenever he performed in Sydney. In October 1995, I flew to Cairns to catch a rare solo concert, and to talk to him about the book. Fate stepped in, as not only was Tommy staying in the same hotel, he was booked into an adjoining room. That's when I knew that this was really meant to be. You don't have to be Shirley MacLaine to feel that this was a little spooky.

I followed Tommy's tour in December 1995 around NSW, and by Newcastle he noticed that I seemed serious about the project, so he suggested that Peter Pik and I tour with him throughout Victoria in January 1996, so that Peter could nail the new arrangements. Tommy gave us four hours per day on one tune at a time, and so Peter was able to take this knowledge to rewrite five transcriptions.

Then Tommy told me that he was going to make a second video: *Up Close*. The story of how the transcriptions were made from that video is dealt with a little later.

Here is a selection of Tommy's best solo guitar arrangements. It has taken about ten years of my life to put all of this information together, and Pete has lost a lot of hair. But it has been a very enjoyable time for both of us, and we are lucky enough to be able to call Tommy a friend.

I sincerely hope that the guitar players out there will try and play some of these wonderful arrangements by Tommy, and also have the desire to hear some of the brilliant work of Chet, Jerry, Merle, Django, Lenny

as well as Les Paul, Doc Watson, Mark Knopfler, Phil Emmanuel, Marcel Dadi, Thom Bresh, Tommy Jones, Martin Taylor, Romane etc etc.

Ten tunes are note-for-note from the advanced video: *Tommy Emmanuel: Up Close*, released in October 1996, so you will be able to see Tommy play many of these tunes. The other tunes are note-for-note to tunes selected from Tommy's CDs, most of these are alternative takes to those transcribed originally by Peter many years ago.

The collection of transcriptions is the only 100% accurate, authorised representation of Tommy's original tunes and arrangements.

Tommy, Pete and I hope that you enjoy the book.

AUTHOR/TRANSCRIBER NOTESSETTER & LAYOUT

This book was written, edited and conceived by a practising barrister, who plays guitar and almost sings as Howlin' Paul Hedman. You can write to me c/- G.P.O. Box 2387. Sydney NSW 1043. Australia.
Email: howlingpaul@hotmail.com

Peter Pik transcribed the songs for this book. He is a transcription genius, and it is through his efforts that we can present some of the very hard and extended solos note-for-note. He has made his own lifetime study of Chet, Jerry and Merle, so, he knew where Tommy was coming from.

Peter is also a guitar teacher, and soloist. If you would like to know more on Tommy's style of playing, write to him at P.O.Box 277, Drummoyne. NSW. 2047. Australia.

Ian Miller put all of the transcriptions onto computer, using Finale 3.5. His enthusiasm and expertise

helped give this work a professional look. Ian is a music publisher (Guitar Manuals 1 and 2), endorsee of Ibanez guitars and record producer. You can write to him at P.O.Box 69, Watson's Bay. NSW 2030. Australia.

The layout of the book was designed by Callista Jones from Fame Advertising and I am deeply indebted to her, Fred Foss (the boss), Mark Gray, Andrew Baber and all the team at Fame for giving this work a happening look.

ACKNOWLEDGMENTS

Thank you to: Barry Clover for giving me my first guitar lesson on "House Of The Rising Sun", introducing me to finger picking blues music, and The Rolling Stones.

Daryl Miller, for introducing me to Tommy Emmanuel, the man and his music; Rick Falkiner, for starting to transcribe Tommy's tunes, and for years of patient guitar lessons; the one and only Steve Pappas, the man who can play "Guitar Boogie" with his nose. He was an inspiration when I nearly gave up several times and was a catalyst and sounding board; Michael Fix, who suggested that we try and transcribe Tommy's recorded solos (what a good idea) and was kind enough to let me listen to some of his own private lessons with the great man.

Chris Wyatt, who gave me many artistic insights into the look of the book and selection of photographs. General feedback and helpful suggestions on the text from Sally Loane (an experienced journalist); Chris Blanchflower (musician and deep thinking wit), and Cathy Pinkerton (proof reading and points of style). Annie Robertson, who brought my typing up to

pre-publication standard; proof reading.

Rick Falkiner and Steve Smith for proof reading the music, and for answering technical questions in the music area. Tony Vaccher of Audio Loc for making studio quality tapes for Pete to transcribe. Byron Fogo for post production assistance on notesetting.

Also: thank you, Mum, for giving me the confidence to feel that I could do anything that I wanted to do; thanks, Dad, for those blues genes, his love of music and hard work; my fellow band members over the years: Craig Kirchner and Bob Kirke, Gaslight, The Colts, Mark Allerton and Catriona Meadows (Random Connection). Doug Parnell, for trying to teach me how to sing, and to Mavis, his charming wife, as she had the misfortune to teach me piano up to Grade 5. To John Kane for trying to teach me bluegrass.

I would like to thank Debby Hedman. As her acting career developed and she spent more and more time working and studying, I had the sort of time that you need to work on a project like this. Her mentor, Hayes Gordon, said that if you want to act, then you have to work at it like an Olympic athlete would work at his or her skills. Not a bad analogy for budding guitarists to bear in mind. I found Debby's dedication and perspiration to be my inspiration over the years of our life together.

Finally, I would like to acknowledge much help, loyalty and lurv from Cathy Pinkerton, as this book has made the very nervous leap from my computer to your shopping basket. She has gracefully stood by me, as I worked three nights and every Saturday over the last few years, and gone without holidays with me, so that I could be with Tommy, or hang out at the Chet Conventions each July. Just like Billy Crystal prodded Norman in *City Slickers*, she has helped this book live.

LEARNING THE GUITAR

The best way is to find a good teacher, from a reputable music store, or obtain a referral from someone who can play, and take along the music that you want to learn, or records/CDs if they can transcribe music, and practice like mad.

It is very helpful to learn how to read music so that you can teach yourself the stuff you want to learn, with guidance from an experienced player, who can see that you have learned it correctly. It is good discipline to have to practice something each week, and perform it for your teacher.

AIMS OF THIS BOOK

To bring you accurate note-for-note transcriptions of Tommy Emmanuel's best known arrangements of great tunes: some pop standards and some of his original songs without words.

There has been an attempt to provide some easy arrangements, so that everyone can make a start on Tommy's style.

However, the main aim was to provide some medium to very advanced arrangements of the great man's work, with every nuance and trick accurately recorded.

We wanted to provide you with the arrangements that Tommy actually plays nowadays, taken from a video or CD so that they can be referenced to something in the public domain.

The other major aim was to show you where these Tommy arrangements came from, to provide a sourcebook so that you can make your own journey, and come up with your own blend of

Tommy/Chet/Jerry/Merle/Django and Lenny etc. For some it will be enough to attempt to sound like these great players, but hopefully a number of you will be stimulated to absorb this material, but still search for your own sound. I have spent at least the last fifteen years since my first lesson with Tommy Emmanuel, trying to understand the process at work underneath all those beautiful boom chic arrangements. My aim has been to explain the process, so that you can adapt it by using your imagination.

To encourage guitarists of all standards and years to learn, listen, absorb and write their own material.



Early morning session with Tommy at the Ritz-Carlton, Double Bay, 18.12.96

A NOTE FROM THE TRANSCRIBER - PETE SPEAK.

I would like to thank Tommy for spending many valuable hours showing me how to play all the tunes in this book, in the minutest detail. We worked on the road, in hotels and motels, during intermissions at his concerts etc, during two weeks in January 1996, analysing each tune for about four hours. Tommy allowed me to tape those sessions, and to have access to the complete dubs from each camera of the video shoot in March, 1996 for the video: *Up*

Close. I went down to Melbourne for sessions on 14 & 15.9.96 to check the accuracy of these transcriptions, and then we spent some time on 18 & 20.12.96 discussing all the chords, and fingerings.

This has been a mammoth task, taking several hundred hours work, but it has meant that Tommy Emmanuel's music can finally be put on paper, focussing on accuracy, so that all guitar enthusiasts and Tommy fans can tackle these pieces with confidence and achieve great enjoyment.

All the songs in this book are fingerpicked, using a thumbpick and fingers, except "Since We Met", where the thumbpick is not used.

In the music, the right hand fingers are shown by the letters: "p" = thumb; "i" = index finger; "m" = middle finger; "a" = ring finger; "pinky" = little finger.

I have paid particular attention to Tommy's left hand fingers, which are shown by the small numbers beside the music notes: T = thumb; 1 = 1st finger; 2 = 2nd finger; 3 = 3rd finger; 4 = pinky. These numbers are very important as they reveal how Tommy holds the chords and notes. They are the fingerings that Tommy actually showed me. Some of these left hand fingerings may seem awkward at first, but with intense practice, the fingers will flow through the tunes with ease. Hold these fingerings in conjunction with the chords, as indicated by the chord symbols.

When learning these songs, I feel that it is essential for you to listen to the source material, i.e., chase up the particular version of Tommy's playing that is nominated on the actual transcription.

Many of the tunes such as "Windy And Warm", "Blue Moon" and "Trambone" have muted basses, whereas

others, such as "Up From Down Under", "Amy" and "Since We Met" are played in a free and flowing style.

From a discussion with Tommy, it is clear that in order to create the Tommy sound you have to get the melody to sound and feel good. The melody has to ring out on top of the backing. Also listen to Tommy's good tone, phrasing, feel (groove), and dynamics. All of these elements will help you to achieve the Tommy sound.

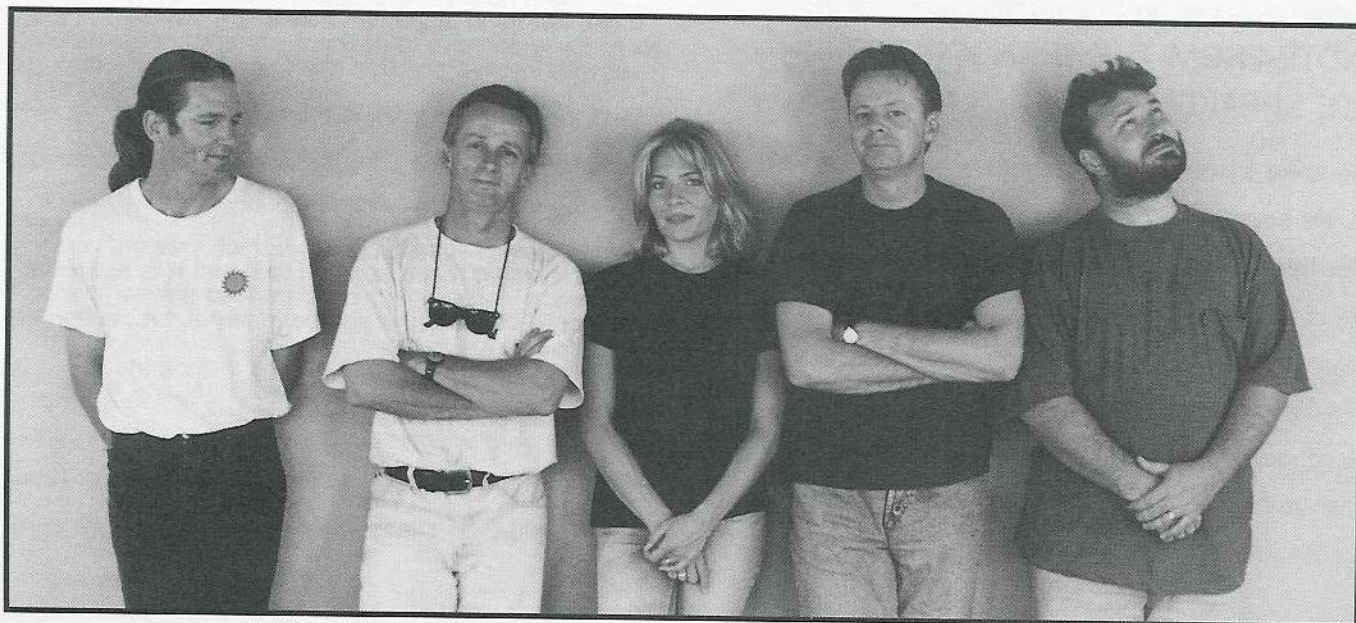
The next section will give you a very detailed outline of all these matters and other techniques that Tommy uses.

It has been an absolute honour and challenge for me to be able to transcribe one of the top and all time great guitarists, Tommy Emmanuel. All of the keen guitar pickers out there will derive great enjoyment and satisfaction from trying to master the tremendous renditions in this book - and I wish you all good luck.

A special thanks to my wife Genene, for her love and support, and for supplying me with heaps of coffee, whilst I was working those many hours locked up in my study.

TE INSTRUCTIONAL VIDEOS: GUITAR TALK AND UP CLOSE:

Tommy Emmanuel Guitar Talk was published by Sony Music Video in 1993 (2004852). It deals with the following topics: stringing and tuning; Tommy's guitars; rhythm guitar (groove, tapping your foot to feel the music from your body, heavy pick/loose wrist, the zinging sound, "Guitar Boogie"); playing the melody (tone, touch, soul, hammer-ons, pull offs, slides, vibrato, bending, making music out of the notes, "Hearts Grow Fonder", "Silent Night"); combination of rhythm and melody: "Initiation"; lead guitar (soloing, jamming, working solos out from tape, scales, making music out of scales, singing a solo & trying to learn that, playing a 12 bar blues and making your way chromatically up to the 12th position, "Determination", G almost chromatic run, finger exercises and stretches in E and A). I think that this video is truly inspirational. Obviously, you all agree as this video has sold 68,000 copies in Australia, making it the highest selling guitar video in this country.



Up Close video team: Glenn Inglis, Maurice Todman, Jane Emmanuel, Tommy, Warwick Brown

Tommy Emmanuel Up Close was published by Sony Music Video in October 1996 (2007002). This may become acclaimed as the greatest guitar instructional video ever made.

Since I was lucky enough to be asked to give some creative assistance to the Undefeated One at the planning stage, and to be there whilst the video was actually being made (boom chic heaven), the opportunity arose to get hold of the full unedited dubs of each camera, so that Peter Pik could then painstakingly transcribe over a six month period ten tunes note-for-note from the video: "Tom's Thumb", "Freight Train", "Trambone", "Windy And Warm", "A Taste Of Honey", "Day Tripper", "Lady Madonna", "Cascading (Artificial) Harmonics: Basic Exercises and Arpeggios", "Up From Down Under" and "Countrywide".

The video has stand alone guitar lessons on the boom chic fingerstyle technique, harmonics, moving bass lines and Tom's trickery (playing the rhythm and melody with a pick). The first three lessons have become chapters in this book. Tommy starts each lesson with an historical background and references to Chet etc, so that you might understand the technique and how to apply it yourself to other tunes. His very clear explanation is ably assisted by great camera work and direction, so that the creative moment is captured, to be analysed again and again, if necessary. Tommy's sense of humour helps to break down the tension required to fully understand and appreciate each lesson.

Apart from these guitar lessons within *Up Close* some of Tommy's original songs and arrangements are explained slowly and in complete detail: "Stevie's Blues", "Precious Time", "That's The Spirit", "The

Hunt", "Day Tripper" and "Lady Madonna". Once again, Tommy is ably assisted by great camera work and direction. The idea was to give you something to work out for yourself, as Tommy is firmly of the view that you will be your own best teacher.

Other songs are played as a performance: "Day Tripper", "Lady Madonna", "Classical Gas", "Dixie McGuire", "Up From Down Under", "Michelle", "South Australia", "Road To Gundagai", "Waltzing Matilda", "Bye Bye Blackbird", "I'll See You In My Dreams", "Who's Sorry Now", "Doc's Guitar", "Amy", "A Taste Of Honey", "Just An Old Fashioned Love Song/Teddy Bear", "Golliwog's Cakewalk", "Padre", "Imagine", "Countrywide", "Keep It Simple" and "Since We Met".

Tommy's exceptional skill as a performer is clearly evident. He doesn't just play a song, he lives and breathes it. He is at a special place where he no longer has to worry about his technique, he just shuts his eyes and concentrates on playing the melody with expression and feeling. These songs are performed in his living room, the front garden, the hallway where Slava Grigorian and Tommy recorded "Pan Man", and next to his swimming pool. It is interesting to note how these changes in setting permeate the performances.

HOW TO USE THIS BOOK

(i) **Listen to Tommy play the tune first:**

Guitarists are a funny breed. Not many can play a piece of music just from the printed page. For my own part, I find it much easier to play something if I have heard it first. And so, I recommend that you listen to Tommy playing these arrangements, where possible.

(ii) Mechanical aids to help you listen:

In his instructional video *Tommy Emmanuel Guitar Talk* Tommy explains how he used to slow an LP down by weighing the turntable down with coins.

Sony has made a two speed cassette recorder. Ibanez sell a Rock and Play RP 200x small cassette player with two speeds to play the tunes at one half the normal tempo. There are other machines around which do this. Peter Pik used an old Marantz Superscope C206LP and a newer model Marantz PMD 201 tape machine to do his transcriptions. After you obtain a two-speed tape player you use a bit of magic. Run a signal from your half speed player into an octave shifter such as a Boss Digital Pitch shifter/delay RPS 10. You then run a signal from that unit to either your home stereo (this enables you to play or tape the half-speed correct pitch solo) or through a small amplifier and into speakers or headphones as required.

A more modern device which we can recommend is the Akai Professional U40 Riff-O-Matic, which enables you to make a 13 to 26 second digital tape from a CD, tape or LP. You can playback at normal, 1/2 speed or 2/3 speed at the correct pitch.

Computer buffs will be aware that you can digitally record any tune or phrase on a modern PC, then playback at 1/2 speed or at any speed, as a whole phrase or tune, or one note at a time.

(iii) How to listen:

Listen to the whole tune several times, then look at the transcription and tap your foot to the

bass line to help get the timing and groove, i.e., general feeling and emotion of the tune. Tommy demonstrates tapping with the foot or heel, and explains groove in *Guitar Talk*. Without groove Tommy feels that his playing would have no appeal. Being a follower of Daniel Day Lewis I tap with my left foot. I don't think it matters much, whatever feels comfortable. Rick Falkiner told me that when Tommy used to teach above Gaslight and Eastside at Bondi then his foot tapping sounded like he would fall through the roof. Have you seen the Marx Bros in *A Day At The Races*?

Listen for the melody by breaking the tune up into phrases. Try and hum or whistle the melody to yourself as a test. If you can't do that, then listen some more.

(iv) Playing like Tommy:

I suggest that you watch Tommy's instructional videos many times as well as seeing him live or on TV whenever you can. He explains his secrets in great detail in his first video for guitarists of all standards. The second video will set a new standard for others to aspire to, as he shows us how to play like him in *Up Close*. If you see him play then you will see the love of music coming through, together with a solid sense of time and rhythm, not to mention a precise reading of the melody together with an inspired overall performance. The groove is irresistible.

(v) Left hand technique:

Classical musicians will tell you not to grab the neck of your guitar with your thumb wrapped around the bass side. If you can do this very

wicked thing, however, then you will be greatly assisted in playing like Tommy. Chet Atkins and Merle Travis use the thumb of their left hand to hold down not just the 6th string, but the fifth string as well. Chet has stated that all the great rhythm players use their thumb to fret chords. Tommy feels that you gain 20% extra by using the thumb. If you have a thumb, then why not use it.

Merle Travis played a Martin D28 with a narrow Bigsby neck and a Gibson Super 400 Special, so it was a little easier for him to wrap his left thumb around the fingerboard. Chet specified that his signature model Gretsch guitars should have a narrow fingerboard so that it was easier to play this way.

It will be hard to use the thumb in this delightful and illegal way if you have a standard nylon string classical guitar or a steel stringed guitar with a wide fingerboard. Tommy's main acoustic is the Maton Tommy Emmanuel single cutaway steel string model with a built in pick-up. This guitar has a narrow fingerboard and electronics to enable you to play all of the tunes featured in this book at home or on the stage.

Like me, you may possess a small or normal left thumb. You may not have a left thumb like Jimmy Hendrix or like Jeff Goldblum's tongue in *Earth Girls Are Easy*. Whatever works for you is OK. As Steve Smith said to me one day: "You've been playing all wrong for twenty years, man, and still you sound all right, so why worry about it? Just play." I wrap my left thumb around 6th string notes when I can and it seems appropriate, otherwise I use a bar position. Tommy's style has changed over the years so

that he is more like Segovia with Merle Travis' illegal thumb. He employs bars and half-bars. Every tune can be fingered in a number of different ways. The tune is the important part.

(vi) Right hand technique:

In the tunes shown in this book, you will find that Tommy uses a thumbpick, as a general rule, together with two or three bare fingers. He normally rests the fleshy heel of his thumb on or near the bridge to facilitate muting the bass. It is very important to note that the second finger is his main melody finger. The other fingers lightly pick harmony notes or do rolls from time to time. His little finger often rests on the face of the guitar and acts like an anchor. This helps develop speed and precision. Many teachers would advise against such a technique. It is interesting to note, however, that many of the great stylists such as Tommy, Chet and Merle break all the rules. Merle Travis developed his incredible style by using the thumb and index finger alone. Have a look at the videos showing Merle actually playing (see Ch.15). Doc Watson also plays this way (see his inspirational video on *Home Spun* tapes).

Tommy uses bare fingers of the right hand with almost no nail (as they are very soft and break easily), so he has built up callouses on the ends of his fingers. Other players use Herome nail hardener on fairly long nails that have been sanded daily with grade 600 wet and dry sand paper, and shaped with an emery board. In any event, it is better not to use fingerpicks on the fingers as you will need bare fingers for the harmonics required in these arrangements.

Following the Chet and Merle style you will be required to mute the three bass strings at the bridge with the right side of the palm of the right hand, on many of the arrangements in this book. Even on arrangements that are not played initially in this style, it will be good for a variation to repeat the tune with the muted or muff bass. This is the secret of the two guitar sound developed by Merle Travis and made popular by Chet Atkins. You will see Tommy do this a lot. If you mute the bass on a repeat of a tune you will hear the melody much louder than before, n.b., be careful to mute only the three bass strings. If you mute the top three strings then the melody will not be heard. In some tunes, if you do not mute the bass then you will get an effect rather like a piano player who leaves the loud pedal on for a number of bars, because the melody and bass accompaniment will run into each other, like colours on a painting.

If you do not mute the bass, then it is important to play the bass part with the thumb a little softer than you play the melody with your fingers, as the bass part is an accompaniment. This is why Tommy's playing is so melodic.

As a general rule the thumb of the right hand will play the bass part on the three bass strings. In most arrangements this will be on the beat, particularly in the 4/4 situation. If you play a tune through for the first time it is a good idea to practice the chords and bass line with the thumb first. This establishes the beat. You should try playing with loud tapping of your left foot or heel in time with the thumb of your right

hand, or use a metronome/drum machine.

If the right thumb keeps strict time in this way then it is relatively easy to fit any syncopated passages into the piece in correct time. You should be able to tell the time of day by this thumb. It is referred to by other writers as the educated thumb. Perhaps this is what Jerry Reed meant by his album and song title: *The Man With The Golden Thumb*? I believe that this was a reference to Chet Atkins. Tommy often refers to his accompanist as Tom's Thumb.

One last tip from Tommy: use a heavy thumbpick in order to get a strong sound with a pure tone.

As an alternative way of playing, Tommy uses a flatpick between the thumb and first finger, and then fingerpicks with his remaining fingers - Tom's trickery (see later). In the instructional video *Guitar Talk* he gives some really good advice, particularly on how to hold and use a pick, as well as the use of the right wrist and arm. He uses a heavy pick, a loose wrist and most of his movement is from the wrist, rather than flaying the whole right arm around, like Pete Townshend from The Who.

(vii) **How to work out a tune:**

(Many of these ideas came from my lessons with Rick Falkiner and Peter Pik):

- (a) Listen to Tommy play the tune on his CDs or watch him play on his video *Up Close*.
- (b) Make a practice tape, especially of any hard bars. If, possible, make a half-speed, normal pitch tape (see before) of at least the hard bars, with those bars repeated a

number of times so that you can play them several times before changing your practice tape.

- (c) Learn each line of the melody. In other words, you do not break a tune down artificially into units of bars. A convenient way to break a tune down is to learn it line by line from the song. For example: "Blue moon, you saw me standing alone".
- (d) Break the tune down into bite-size chunks. You might say to yourself: "I'm going to learn the first page of this tune today". You then do that whilst ensuring that you do not stop half way through a line of the melody or song.
- (e) Memorize the tune as you learn it. After learning how to play a line of the melody, turn the page over (or look away, if you can trust yourself), and then try to play it without the music or tablature.
- (f) Timing is very important. When you first learn a tune you should tap your foot evenly in time throughout the piece. Start at a slow speed. The whole tune must be played in that time. Tommy's instructional video shows him tapping his left heel in time (see the video for a demonstration). You have to tap your foot heavily enough so that you feel the rhythm of the song. Use a metronome, if necessary.
- (g) Hard bars or phrases must be played in the same timing as the rest of the tune. There is a very natural tendency to speed up when you play easy bars or bars that you have

played a lot and then to slow down when you come to a hard part. The best solution is to spend extra time practising those hard bars, especially when you start your practise each day. The alternative is to play the whole tune at the speed of the hardest bars and then gradually speed the whole thing up.

- (h) On subsequent days don't go over the whole tune time and time again. After some warm up scales or exercises, put some intensive practise into the hard bars which you are having trouble with and then learn the next chunk of the tune.
- (i) When you have learnt the whole tune you should try to sing the melody or words to the song in the back of your mind as you play. This will help you with timing, expression and will make your playing more musical. Think of what the words mean.
- (j) Try to play music, not just the notes (see *Guitar Talk*). Strive to play something that moves you and your listeners.
- (k) You have to search for the best way of playing the notes. Tommy demonstrates the value of doing this in *Guitar Talk*. You may disagree with the tablature. You may find another way of playing the arrangement which enables you to express yourself.
- (l) Try to embellish the melody, tastefully, with slides, hammer-ons and pull-offs as your playing develops (see *Guitar Talk*).

(m) Make the tune your own. This will involve small steps at first, like your own intro or ending, a harmonic passage or a different rhythm or position on the guitar. It is important to develop this from the start. If you put Tommy in a chair right now, then he would play these tunes differently. Over time you will build up your own bag of tricks and licks so that these arrangements will be a starting point rather than the end of the line.

(n) Use full chord shapes in the left hand. It may be tempting to just hold down the actual notes required at any point in time, but Tommy and Chet play from actual chords, whenever possible. It is worthwhile remembering this. Apart from playing these arrangements it will help you to play your own variations, by using different syncopations with the melody.

(o) Pivot fingers: if Tommy doesn't play a full chord then he may well lock one or two fingers on the fingerboard for a bar or two whilst playing the melody around that shape. If the bar has the same note repeated throughout several places then chances are that this note will be played with the same finger of the left hand. Chet Atkins demonstrates this idea in a section called anchor fingers on his instructional video: *Get Started On Guitar* (at 53.20).

(p) Often a note will last more than one bar or a melody or bass note may ring longer than shown in these transcriptions. They are as accurate as we could make them, without being pedantic. I strongly recommend that

you listen to Tommy's recorded versions of the tunes.

(q) When and how long you practice is up to you. The secret is that there is no secret. The longer you play the better you will play. Tommy practised up to 16 hours a day in his teens. Lenny Breau played six hours a day, even in the throws of a severe heroin addiction. It is better to practise half an hour or one hour each day than six hours on a Saturday. When I am learning a tune I do it with no background noise and then if I want to make it automatic I play the tune 40 times or so in front of the tele or a video. That's why guitarists play so many TV and movie themes.

(r) It really helps if you have a good teacher. The discipline of having to learn something each week for your lesson is good for you. Not every teacher will be able to teach you this material, so beware. A good teacher from a reputable guitar store should be able to teach some of the tunes. Most teachers would have to listen to the tunes before being able to teach them properly. The rest may well be up to you.

(s) I suspect that it would take a lifetime for me, or you, to be able to rip these tunes off one after the other. That is not the point of this exercise. We have tried to give you an idea of how to play some great tunes in a recognisable Tommy style.

By all means try to get some of the arrangements up to your own performance

standard. Once you have done this, it might be better to try and apply the ideas you have learned to other songs, in order to create your own arrangements.

- (t) Finally, there are detailed references in Ch.15 so that you can make your own journey through the music of the great guitarists who have influenced Tommy.



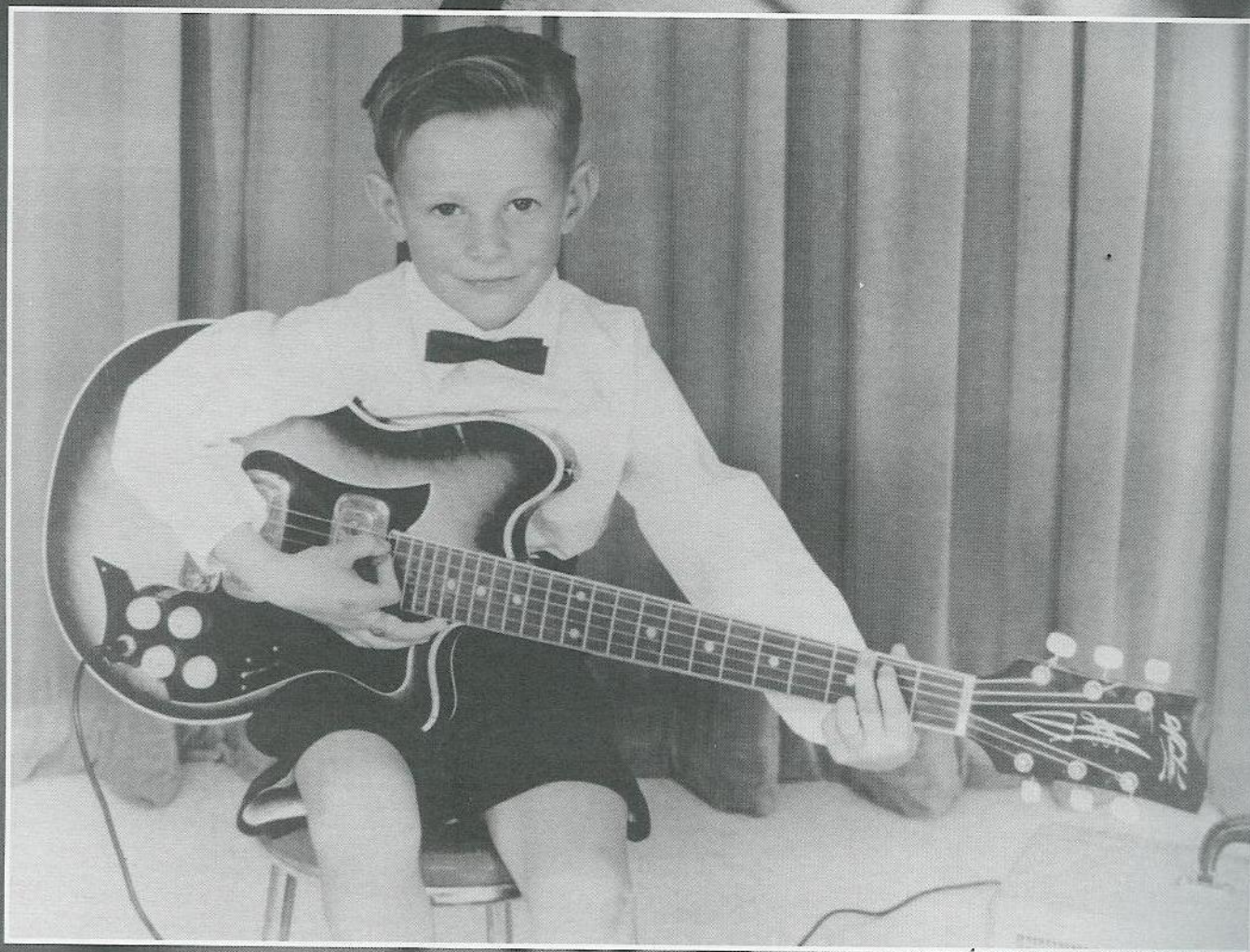
Hugh Emmanuel



Tommy, Chris, Virginia and Phil



One of the Holden Station Wagons



CHAPTER 2

Who Is Tommy Emmanuel: The Picker From Down Under?

Tommy Emmanuel was born on 31.5.55 at Muswellbrook, NSW, Australia.

After a childhood spent between the ages of five and twelve performing around small venues in Australia, on the road full time with his father, Hugh, and the family band, including Phil on lead guitar, Tommy went to a high school for three years before running away to be a full-time guitar player/session man.

His curriculum vitae of highlights would fill a small room.

A BRIEF CHRONOLOGY:

1959:

Tommy's father gives him a Col Joye guitar and Arthur Smith record, "Guitar Boogie", for his fourth birthday. Tommy is shown how to make chords and strum by his mum.

1960:

Dad sells the family home, buys Tommy and Phil Maton MS-500 electric guitars for 130 pounds each, and drives them around Australia in two EK Holdens, to perform as The Emmanuel Quartet. Phil plays lead guitar, Tommy is on rhythm, with their sister, Virginia, on Hawaiian steel guitar and brother Chris on drums. They play tunes by Duane Eddy, The Shadows and The Ventures.

1962:

Hears Chet Atkins play "Windy And Warm" on the radio of his dad's EK Holden, and the rest, as they say, is history.

1963:

The family band keeps travelling as The Midget Surfaries, with tours across the Nullabor, to Darwin, Western Queensland, and everywhere in between.

1965:

Settle in Ingham, North Queensland, due to father's ill health. Tommy's father dies from a heart attack. The band backs Buddy Williams for three months, but the child welfare department makes our hero go to school full time in Parkes.

1967:

Forms a band called The Trailblazers, with Phil. Performs on TV regularly, on shows like *New Faces*. Plays clubs around Parkes, Lithgow and Orange.

1970:

Performs on *Showcase '70*. Starts coming to Sydney to play sessions with Lionel Long, Reg Lindsay, Slim Dusty and Buddy Williams.

1971:

Joins The Buddy Williams Band again at 16 years of age. Plays with Buddy for four years.

1975:

Moves to Sydney, and becomes Australia's top session guitarist, playing up to 30 jingles per week. A lot of the time he was hired to lay down the groove with his rhythm guitar playing.

1977:

Joins The Doug Parkinson Southern Star Band. Plays with them for three years.

1979:

From Out Of Nowhere: 1st LP, recorded Direct-To-Disc for Trafalgar records. Tunes "Dixie McGuire" and "Limehouse Blues" were selected for the first draft of this book. "Dixie McGuire" is a beautiful TE original fingerpicker. "Limehouse Blues" features a Django Reinhardt influenced solo and Chet Atkins style harmonics.

1980:

Meets idol, Chet Atkins, in Nashville. Plays with him, and Lenny Breau, for about four hours.

80's:

Becomes John Farnham's musical director and plays with him for two years; joins The Bushwackers, playing guitar and then drums; plays drums in Goldrush, with Phil on lead;

joins The Fargone Beauties; plays more drums on sessions than guitar; forms The Emmanuel Brothers Band with Phil. The band builds up a cult following on the pub circuit.

1984:

Plays drums on tour with Sharon O'Neil, after producing a single for her.

1986:

Joins Dragon after receiving a live tape of their show on a Friday Tommy plays with them, without rehearsal, from the Sunday night. Tours extensively. Whilst on tour in Europe meets wife Jane. By this time TE has been to America four times, written a lot of songs, and been a session man on at least 40 albums in the space of two years, e.g., he played all the guitar parts on the Air Supply hits. His co-compositions have been recorded by Sheena Easton, Al Jarreau and Olivia Newton John. Played some solo gigs for the first time, at The Basement, in Sydney, and decides to embark upon a solo career.

1987:

Up From Down Under: 2nd solo LP. TE records 18 original tunes in a week, thinking that will be the album. Asked to submit more commercial material, so, writes the title track and sends some demos of Beatle tunes, and this is what is released. Title song features cascading harmonics. First recorded TE version of "Lady Madonna", which had been a crowd pleaser for many years at live gigs.

"Michelle" features more fine harmonics and shows what the great man can do with a great melody. Arrangement made up in a matter of minutes.

1988:

Support act for John Denver, introducing a large audience to the new solo Tommy Emmanuel, playing tunes from *Up From Down Under*.

1989:

Support act for Joan Armatrading. Decides that one day he is going to play with his band as a headline act at the State Theatre. No more playing in other people's bands.

1990:

Dare To Be Different: hit number 1 on the Australian charts, featuring "Blue Moon" and Tommy's 1976 original tune "Countrywide". This marked the first time that Tommy toured with a full band to showcase his CD. Tommy has definitely emerged from the shadows, excuse the pun, as a rock lead guitarist. Wins over the Australian public through great playing and writing and wider exposure on daytime TV shows such as the *Ray Martin Show* and Daryl Sommers' *Hey Hey It's Saturday*. Tours with Albert Lee. Support act for Eric Clapton.

1991:

Determination CD features some fine original acoustic tunes as well as the powerful TE tribute to Stevie Ray Vaughan: "Stevie's

Blues". Tommy's haunting "Imagine" transcribed for the first draft of this book. This CD was in the ARIA charts for 111 weeks.

1992:

20th June: plays the State Theatre in front of 3000 people as the main act. Plays for three hours, with full band, solo acoustic and invites the very talented Martin Taylor to duet with him on Django Reinhardt's "Nuages".

1993:

Early: goes to live in the USA to write and record *The Journey* CD. July: first instructional video, *Guitar Talk* released. Sells 25,000 copies in the first six months. Great introductory and inspirational video. *The Journey* released in September. Strong tunes which are songs without words. Tommy's guitar really soars. First recorded TE duet with Chet Atkins: "Villa Anita".

1994:

April/May and July: promotional trip to U.S.A., Canada, U.K. June: solo tour of Queensland, NSW and Victoria. August: tour of Australia with full band. November: *Terra Firma* duet CD recorded with brother Phil Emmanuel satisfies the hunger of the many Tommy & Phil fans from the old days. Classic duets like "Rhondo A La Turka" and "Town Hall Shuffle" bring back many happy memories. Some incredible playing and fun times had by The Emmanuel Brothers. TE support act for Michael Bolton.

1995:

March: *Terra Firma* released and tour with brother, Phil. June: Australian Entertainer Of The Year at the Mo awards. Plays at Les Paul's 80th birthday party with Chet Atkins at the Hard Rock Cafe, Nashville. July: tours Thailand, Malaysia, Hong Kong and Singapore to coincide with the Japanese release of *Initiation*, a solo guitar CD. Solo tour around regional Australia. Yours truly goes to Cairns to see the solo show and buttonhole the great one, who has no chance of escape. Extended TE tour around Australia with singer/songwriter, Rick Price. *Classical Gas* CD released, being an adventurous collaboration with the Australian Philharmonic Orchestra.

1996:

Yours truly and Peter Pik given the opportunity of a lifetime: to tour with TE in January around Victoria and into South Australia so that Peter can completely redo the transcriptions. In March TE made the outstanding video: *Up Close*. Then Chet played on the CD: *Can't Get Enough*, which featured duets with Larry Carlton and Robben Ford. In July TE played at the Chet Atkins Appreciation Society Convention in Nashville. Chet asked TE to record a CD with him. This is recorded after there is an interchange of ideas by cassette.

1997:

Midnight Drive released in the U.S.A. on Higher Octave. It has never been below 15 on

the smooth jazz charts. *Can't Get Enough* tour with new band in Feb/March around Australia. In March *The Day Finger Pickers Took Over The World* is released in the U.S.A. In April TE goes to England for a few months to tour and make contacts. The new CD is released in Australia in June, which also sees TE win Mo Entertainer Of The Year award for a second time. Heads the bill at the C.A.A.S. Convention Concert for Chet Atkins in Nashville in July. Wins over a tough audience with entertainment, confidence and skill as a guitarist. Spends all week there jamming, making new friends, catching up with old friends such as Chet, and writing songs with Randy Goodrum. In August goes on a solo tour of Australia. In October plays at the Catalina Jazz Festival with band, and goes solo to Denmark. November sees Tommy feature at the Chet Atkins Convention in Issoudun, France (thanks to Pierre Danielou); play with Rick Price "Together & Alone" around Qld. More touring around capital cities of Australia in December.

When Tommy met Jane, he had one guitar, a suitcase and \$1200. His life turned around through a strong marriage, the delights of raising Amanda, and a career move to Melbourne, as well as a lot of guitar pickin'.

In 1987 *Up From Down Under* was a move in the new solo style direction, so that it was not long before Tommy was established as Australia's premier instrumentalist. He developed his writing skills to a higher plane, which culminated in the pivotal *Journey*.

He sees himself as an entertainer who plays guitar, not as a guitarist who entertains. He has a gift, but he has certainly worked hard and long to get where he is.

Every time he plays to an audience he tries to be better than the night before. Think about it. He gives them everything as he tries to knock their socks off.

When Peter and I were on tour with Tommy in January 1996 I asked Tommy the secret of his success. He said:

1. Get your home life in order.
2. Discover your vision for your life.
3. Methodically work out the steps you need to take to achieve that goal.
4. Eliminate negative people from your life or ignore them.
5. Do it: determination & dedication.

Tommy is on a journey. We all are, but most of us don't take control of the ship in quite the same way. He is aware of his destiny and will not be put off by any obstacles which life puts in his way.

In 1987 Tommy stated his vision in these terms:

"I want to be playing forever - I want to play until there is no breath in my body, I like to get out and entertain people. I just want to get out and play to the world. That's what I want to do." -

(from Bandwagon Complete Music Guide, issue No.6).



CHAPTER 3

A Lesson With Tommy: The Undefeated Boom Chic Champion 1959

(Author's note: this is an edited combination of four TE instructional clinics, over a 16 year time span. I have used Tommy's actual words, wherever possible).

Dedication: you have to really love what you're doing. First of all you have to put a lot into it. When you start getting things back from work, it feels great, you can hear the results.

Always try to be as honest as you can with your playing. Recording is helpful: you hear all of the things that you know that you shouldn't be doing.

It's not how many notes. It's the value of the notes.

You have to believe in yourself. That is the most important thing. And just know where you are at.

LEARNING SONGS TO LEARN HOW TO PLAY

I think that the most important thing when you start learning how to play is to learn songs. Scales, modes and licks are all very important, but when you learn a new song then you learn about the instrument at the same time. You have to go into territories where you've never been before. You start discovering on your own where these sounds and chords are and keep looking for them. It's challenging and personally rewarding.

If you had your grandmother around you wouldn't play her a mixolydian minor mode. She is waiting for a song. The guy who pays money at the door to come and see me play wants to hear some tunes. He's not waiting to hear me practice.

LEARNING NEW SONGS

When you learn a new song, don't play anything else for a week or two. Get your hands used to the tune

and practice the song until you're comfortable with it. It may drive you crazy.

When I was trying to work out things from Chet Atkins records, I used to think that it was impossible, that I would never be able to do it. You have to keep at it. Eventually you find some little thing that gives you the clue of how to do it. I would have learnt in two years what it would have taken ten years in most people's life to learn. I played sixteen hours a day, every day. I went out and played with bands every night, no nights off. I would get home at 3am, have a pizza, put on the headphones and go at it again. I used to slow the records down to try and listen to what was going on. You can reach a stage where your hands can actually play the song for you, even if there is something distracting you.

The repetition sounds clinical, but when you get over the technical hump of playing something, that's when the joy of playing the music kicks in.

WARM-UP

Before a gig these days I might play Silverchair's "Pure Massacre", just for fun. That gets me strumming and working.

Then I move on to some exercises that I have been doing a long time, it's a chromatic run up and down...low G up to high G...(see *Guitar Talk* video). I can make it loud or soft, fast or slow. That physically gets your hands and muscles working. When I play the instrument straight away I feel a sweat and my heart goes a little and something happens. I also do down up, down up on the same exercise, just as a physical thing.

The other thing I do is take a chord like C and move it up to E and I pick out each note, as I change strings I go down, up, down, up, down up etc...that gets me used to jumping strings.

I also take off and put on each finger as I'm going, so that each finger does something separate. I do this fast and then slow. That gets me used to jumping strings and going straight up and down.

The other one that I play is a Larry Carlton type exercise, it's very simple, jumping two strings at a time: E, D, A, G, D, B, G, E and back. It gets your hand used to jumping strings. This looks easy, but it's not.

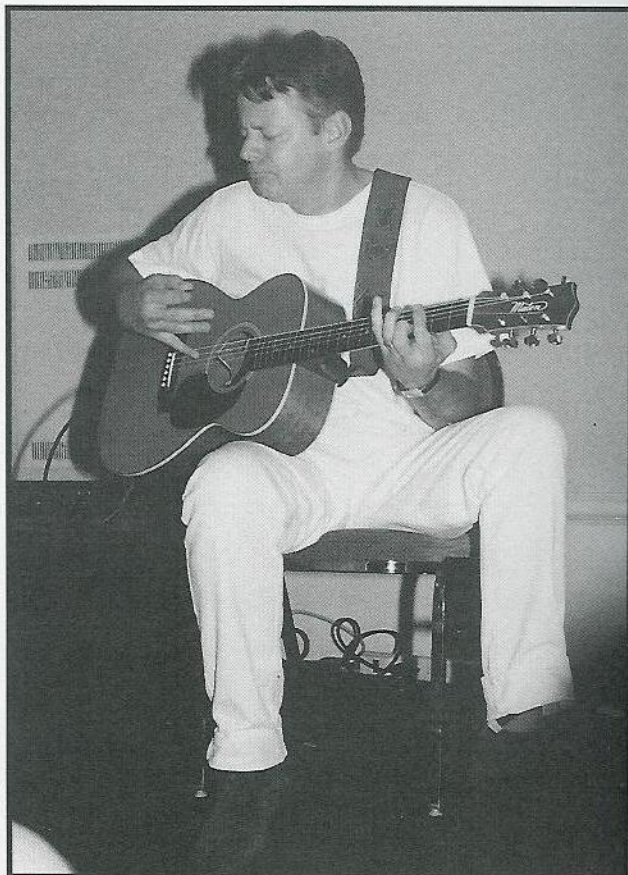
WHAT I PRACTICE NOW

Every day, I pick up the guitar and practice making music on the instrument, instantaneously, which is improvising. I start in E at the first position and then I work all the way up to E at the twelfth fret, in a twelve bar cycle. I pick a tempo that I feel like on the day, and I'll just start and whatever is happening inside of

me kicks in, and I start getting ideas, and I fumble and mess around, but I keep going (see *Guitar Talk* video for a demonstration of this practice technique).

If I mess up then I just keep going. I don't sit down and play endless scales. I'd rather make something up and get my sweat going. There was a long period when I practised licks and runs.

I don't practice for hours now. I play whenever I feel like it. On tour I might get up and play for twenty minutes at 7am, and then again before I go to give a corporate show. Or I might conduct a two hour workshop and go to soundcheck and play for a little while. Then I will have a nap, and after that I'll play for two and three quarter hours at a concert. So, that's a lot of playing for one day.



TE keeping time at the C.A.A.S. Convention 1997

However, I played a lot more than that when I was practicing and disciplined, ten or twelve hours every day, so, it's really up to the individual and how much you want to achieve.

PLAYING IN TIME

I always have my foot going, tapping out the time.

Playing in time is really an important thing. Without it the listener is left sitting on the edge of his seat, wondering where he belongs. It doesn't matter if it's fast or slow, getting the time together is very important.

The way you do that is firstly, to be made aware of it. Inside each of us there is some kind of motor that's built in. I don't know whether it's connected to our heart or what, but we definitely respond to pulse.

I can't play without tapping my foot. If someone nailed my feet to the ground then it would be the end of my career. Everything would stop, so tapping the foot is really important.

If I'm sitting, it might be the whole leg, or just the heel. It's something that I've always done.

When you're playing something difficult to play, it's important to keep the pulse there the whole time. You have to be really aware of the time whenever you play. Don't let it get away from you or drag. It becomes a natural thing after a while.

GROOVE

It doesn't matter whether we're black, white, green or brown or what colour or race we are, we definitely have some inbuilt natural thing that we respond to groove, and playing with a groove is just the most wonderful thing. It doesn't matter what style of music

it is, or where it comes from, you'll find that the music that moves you the most is music that really has a good groove, because there is something primitive about that, it is special. Without it, I'm sure that I would have an eighth of the audience that I have.

I break down from playing all of the backing, the whole thing, setting up the song, and when I'm playing on my own I just go off and solo, but I don't lose you, because even though I'm playing single notes, there's still a pulse and groove going through my single notes, my phrasing and my soloing.

That's taken a lifetime to develop.

A good way to hear how you are going and check your sense of time is to sit down with a cassette player, play your best and then sit back and listen to it. You can't tell how right and wrong it is when you are playing, whether you're rushing certain passages because you feel a bit unsure of them. When you listen back you get the other listener's perspective.

When I play, I try to get that other perspective by closing my eyes and by listening to what I'm doing. I try to listen to the music that's actually being played by my own hands off my own instrument. I try and get another listen to that as I'm doing it. It's very difficult sometimes when you're playing complicated things, but I can do it. I really enjoy it. I pull myself up on things all the time. As much as I throw caution to the wind and just blaze at it, if I stumble, then I do so. Maybe John Williams doesn't make mistakes, but I do.

Another way of getting the time together, apart from listening to good records that have good groove, is either to get a metronome or a little drum machine, and play along with it. Try to develop the idea of not letting yourself speed up and get ahead.

Time and groove, this is the bread and butter, the salt and pepper, the lifeblood of our playing. The other thing is getting a tone, getting a sound.

TONE AND SOUND

I find that if I use a heavy pick, then I get a bigger sound and a sweeter tone. If you want a thin sound, get a thin pick. If you want a nice thick warm sound get a thick pick. I use 2mm Jim Dunlops, there is no bend, there is no give. The moment that you have give and bend, that's when you start getting a thinner sound.

When I started using a heavy pick, my technique just went "phoom" straight away. I started thinking: "Wow, I'm really bouncing off the strings here", and I felt much more comfortable with the instrument. When I play fingerstyle with a thumbpick, I use a heavy one.

Let's talk a bit about getting a tone. A lot of people pick up a guitar and pluck mechanically so that they don't have much expression, and I don't want to listen for too long. Their technique looks funny and it sounds funny. If you play in a mellow and soulful way, then the guitar speaks to you, it starts to respond. What I do is just find the spot on the guitar where I think the truest tone is. For me, it's just on the edge of the soundhole. If I want to change it a little, then I move near the bridge or up towards the fingerboard, or I pick harder.

When you look at the plectrum, it should look like your fingers come down and there's the end of your finger but it's actually tucked under. The middle of your hand is the pivotal point, so the hand is well balanced. If you have to dig in a bit more, then you can anchor your hand on the body of the guitar.

When I'm playing I don't hold the pick so that the muscle pokes out of my hand, and I'm tense. My hand is relaxed when I play. It takes time to develop this. When you first start to play, you try too hard, because it's not something that you're used to. It doesn't matter what you do, you have to start somewhere, and it takes time. It takes many years of hard work and slave labour to get on top of something, to make it look relaxed and feel relaxed.

When I am learning a new song I practice it so much that I don't have to worry about the fingering at all. Then I hone in on the tune and try to play it as best I can. That's what makes for good music.

RHYTHM PLAYING

Rhythm playing is a really important part of your playing. I've always been a rhythm player, it's probably what I do best.

It's a rhythm player's job to back up, whether it be a singer or another guitar player. You've got to remember that you're the rhythm player, not the lead. Make sure that you're hearing everything that person is doing. Don't overshadow their bit. The idea is to enhance what's going on.

As a rhythm player, the most important thing is to keep the time and the feel together. There is nothing worse than playing a fast solo over a rhythm which is behind the beat.

There's a way of playing fast rhythm so that you can do it all day. You just sit up on the beat and you think above the thing so that it doesn't move and it just cooks along. It shouldn't matter what the soloist does, he shouldn't get thrown, because the rhythm player is holding it all together.

The best experience for me was trying to keep up with my brother, Phil, as a player, because he liked everything twice the speed of sound, and he liked it all night with the speed of sound. That forced me to work really hard as a backup player, and really try and enhance what he was doing.

I learnt pretty early in life, that if you want to keep it up for a period of time, then you have to relax as you're playing. It should be all coming from your wrist.

Try and get a good balance between your strum and your pick sound by playing a bass note then a chord strum. Try to get a strumming sound going while still having the bass do a run, kind of a rolling sound.

Depending on the song, you should be trying to play as little as the song allows. Less is more. You should be trying to enhance it and keep it solid. If there's no one else playing, then it's up to you to keep it solid.

The ultimate myth when you are in a band is that it's the drummer's job to keep time. That's absolute rubbish. It's everyone's job to keep time. It's everybody's responsibility, whether you play the piccolo or the didgeridoo. It's your job to keep the time as much as anyone else.

If it's just you and another player, then you should be the one who is stomping the time down. Many people that I have jammed with over the years, with the exception of Chet Atkins, all play way out on top of the beat. They look at me as though I'm slowing down, but I'm actually playing in time. They're rushing away with it, they're not listening to the time.

Occasionally it happens to everyone. There's been a few times at shows where I've walked over to my brother Phil and said: "Hey, listen to me". Or, he'd come up to me and say: "Take it up a little". So,

sometimes you have to move it, but most of the time there is an ideal tempo where it feels great.

So far as embellishment is concerned, the second time around the melody, I might play some different inversions or put a little run or two in underneath, where there is a space. Basically, I would keep it really solid, if I was you. The world is short of dependable rhythm players.

When things get exciting, I try to keep on top of it and be relaxed, rather than struggling for it. If I was fighting the instrument at a fast tempo, then I wouldn't be able to throw in little exciting things that enhance the whole pattern of it.

TOM'S TRICKERY: PLAYING THE MELODY WITH A RHYTHM ACCOMPANIMENT, USING A PICK

Dynamics are very important, they help make a song live. You learn how to control the dynamics with experience, and by being aware of how dull it is to listen to a song with no dynamics. You can have sections that are strong and some that are soft etc. You control it from the wrist using pick pressure.

Watch me play "Precious Time" on my new video: *Up Close*. I am able to pop the melody out at a different intensity to the rest of the tune, and in some areas when it goes quiet, I am able to move around a little. When I want a softer passage then I play closer to the neck. I can play a loud run. I developed a way of finding out where I can put the pressure on to make the notes pop out more and still keep the backing going.

I call this Tom's trickery.

PICK VERSUS THUMB_PICK

There are certain things that sound better when played with thumb and three fingers as opposed to playing them with a pick and fingers. I can play everything both ways.

I choose to play some things with the thumbpick and certain things with the plectrum, because I feel that I play certain things better that way. For example, I can play "Freight Train" with a plectrum and fingers, however, there are certain things that I do with "Imagine" that would be a little tough to do with the plectrum, so I choose to do it with a thumbpick and fingers.

Many of the tunes like "Windy And Warm" sound better played with a thumbpick, and I play them better that way. However, I have developed my technique on both thumbpick and flatpick.

To play in the country rock style of Albert Lee, I use a plectrum because I can get a good balance between when I throw the finger in and when I play with a pick. I can throw in things that would have been difficult with just a pick. Because I also use my finger I am able to pop certain notes out. You can do it with a thumbpick, but it sounds better and has a funkier feel to it with a pick and fingers. I use the callous on the 2nd finger of my right hand for that chicken pickin' sound.

READING MUSIC

I can't read music at all, I play totally by ear. If you put music in front of me, I go very quiet. However, if you're starting out, then I would suggest getting a teacher who can teach both ways, by training your ear and also by teaching you to read music.

My brother Phil and I trained our ear by listening to

records and working things out, and then we'd play this game where I would turn my back on him and play a chord, and he would have to tell me what chord it was, within three seconds. Not only what chord it was, but what inversion. And then he would play a chord and I would have to pick it.

After a while you start hearing pitch, like if you ask me for an A, I could probably give you one just by thinking about it for a second and say: "Ah" (sings and then plays an A), and it's there. My body is used to where that pitch is.

LEARNING SOLOS

In the old days, when I used to listen to Chet Atkins albums all the time, I used to put a bunch of coins on the record to slow it right down, so that a song or lick like the superlick that would sound like a blur, would be recognisable. I would then be able to think: "so, that is what he's doing". That is the kind of thing that I used to do. Some tunes that had really difficult licks like the intro to "Jerry's Breakdown", those really outside sounds, I'd slow it down, and work it out. You have to dig for it, really keep at it, get your ear going. As you're doing that, then you're learning more about the instrument.

PLAYING SOLOS

If I was playing a solo on "How High The Moon", for example, then I would not think about the chord changes. It's the sound that matters, the melody.

Sometimes I start a run that leads me a certain way, so I just go with it.

What am I thinking of when I solo?

When I'm playing, one part leads to the next part. Each part sets up the next bit. What I'm playing is what I want to play at the time.

I can sing what I want to play, unless we get really fired up and it's happening.

I'm playing from the heart and not the head.

The only time that I would use something technically flashy, is if I want a little injection which leads me on to a higher plateau, the solo has built up to there. Things like the superlick or other piano type things, can create a rhythm against a rhythm sound. They are all basically over the chord type things, but it is the phrasing that makes them sound special.

The runs and embellishments are just things that you learn along the way. I learnt most of the things from piano players, and by learning a lot of songs and fooling around with them.

Have a listen to Django Reinhardt if you want to hear playing over chord changes. Phew. It's a different kind of approach. You can use arpeggios like a piano player would use them, sort of over the chord, but you can use it in such a way that you make a statement. You play little melodies so that one bounces off the other. Think carefully about what you are playing. Forget things like accenting the B on a GM7. You have to have a certain amount of freedom to express yourself, which comes back to knowledge and technique as well as ideas and fire and a bit of emotion about your playing.

Another artist who plays over changes in that way is Herb Ellis. The amazing thing about Herb is that he can play very complicated things at frightening tempos.

Everybody has some favourite little thing, for me it is always a raised 5 in a solo. Say if it's going from C to an F, I love the sound of a C raised 5.

There's a little thing that I shall pass on to you that's really interesting, when you're playing solos and harmony notes. I haven't heard anybody else do it, apart from Chet Atkins. When you play double note things, then play the harmony note slightly ahead of the melody note and pick backwards. This adds an extra touch of sweetness to your playing, it almost sounds like two people.

ARRANGEMENTS

When I play my arrangements, I make most of it up as I go along, except for the basic tune. I play what I feel like doing at the time. I have standard arrangements for some tunes like "Mr Lucky", so it would be a bit hard to throw a few licks in the middle of all that, although Lenny Breau did.

The first step is to find a tune that you really like. It might be something that you hear on the radio or a classic song like "Blue Moon".

Then you have to find a suitable key. C is a good key for "Blue Moon". E is a good key for many tunes, because you can get a nice bass. The same goes for A and D.

There are a few things about where you play the bass that a lot of people aren't aware of. For example, you can play a D up high on the 6th string at the 10th fret, or you can play it open on the 4th string, or on the 5th string at the 5th fret. I recommend using your thumb of the left hand to play it the first way. You have been given a thumb for a purpose, so you might as well use it. I don't go along with the theory that

your left hand thumb must be half way along the back of the neck. You have to choke the neck to play my arrangements.

The secret once again is to work them out, practice and practice, and don't play anything else until you can play them well.

Sometimes I think like another instrument. For example, the opening riff to my song "Stevie's Blues" is a Ray Charles piano style lick. I really like that. Some of the things that I do in "Guitar Boogie" are like a piano. The Beatles' "Day Tripper" lends itself to this approach.

You have to persevere in the face of adversity. When I came up with my "Day Tripper" arrangement, I played punctuating notes on the 1st and 2nd strings, like boom boom, I can just hear that on the piano. I couldn't play that part with the bass part until I made myself do it. I almost gave up, I just couldn't do it. A friend of mine was standing close by, and he heard me having trouble with it. He said: "Nuh, uh, don't you give up, you're so close to it". So I kept going, and half an hour later I could play it. I had reached a wall that I thought I couldn't get through, and then it wasn't there anymore.

PLAYING WITH OTHER PEOPLE

Nothing takes the place of hard work and experience, and the only way to have that is to play it and live it and go out and get it. Playing with other people has been very important to me, because you learn from everybody.

I remember one of my richest experiences was playing at the "Bourbon and Beefsteak" Bar in Sydney. There was a piano player there who was an

incredible musician, I've never seen anything like it. This guy knew every song that had ever been written. He knew that I was a human sponge, that I was thirsty for knowledge from him.

He would play a song and put weird chord changes in. When we'd have a break, I would ask him about it. He said that he played them just to make your ears prick up. One day he played "Misty" in D, but he moved the chord back in the intro so that instead of the melody being a major 7th, it's the root note of the chord. I would never think to do that in a million years, but this guy did it, just like reading a paper. The point I was going to make was that I would go in and jam with him every night, and he'd call a tune and we'd go into it, and it would be in a different key. He could play all the songs in all the keys. I remember learning this song called "Watch What Happens" in Eb. Everyone played it in Eb. Every piano player, every horn player, every band that you sat in with. I came in after I had learnt the song, and I played it really confidently so he gave me a solo. The next night he called out: "'Watch What Happens", Ab, your solo". It was straight out on the cattle prod, walk the plank, in front of the audience. And that's the best way to learn something. So, you're madly scrambling in your mind and your hands to play something good and musical in a totally new territory, and that's very exciting. It's the most amount of egg that I've ever had on my face, every night for a long time, but I just kept going back. It was good for me. I learnt a lot of songs.

During the day I'd get together with other guitar players. One guy would be a Hendrix nut who would only play Hendrix things, and another guy would be a bebop player, and another guy would be a country

player. We'd all sit around and play tunes, and learn licks off each other. One of the most creative things you can do is to get together with other people. The chemistry is a very good thing.

If you want to become a better player then you have to keep going and play and learn. The world is a little different now, there's probably not as many live venues and gigs around as there used to be when I was in my late teens and early twenties, but still there's a lot of music around and a lot of people that you can get together with and play.

PLAYING DUETS

You have to pick a tune that suits two guitars. Basically, you work out an arrangement together and find out who is going to play what parts. Once you have established that, then you can feel free to improvise anywhere in the tune, as long as you both know what you're doing.

Some of the tunes that I have played with my brother Phil, we have been doing together for thirty five years. In a tune like "Nashtown Ville" I play most of the rhythm in the actual melody part, so Phil would know that he didn't have to play much rhythm. The first time through he might just do a harmony part or some chordal things to add colour. Other tunes have a basic arrangement where I play the melody for the tune and he plays the rhythm for the first part, and then we take solos over the verse/chorus. We can read each other's minds by now, so that we can go a whole year without playing a note together, and then do a show.

When you're playing duets, and you want to speed them up in certain areas, then you must go together.

If you want to slow down, then you have to know when you're going to do it, and make sure that the person you're playing with knows when you're going to do it. That makes a big difference to the music, if there's no pressure put on the other player.

The main points about duet style are:

- (a) You have to practice together.
- (b) Know the songs.
- (c) Work things out.
- (d) Know when you can improvise, and when the other person is ready, so that you don't have any fears about stretching out.
- (e) Work out some harmony parts to the melody.

REMEMBER WHY YOU FIRST STARTED TO PLAY

If you always remember why you took up guitar playing in the first place, then you can't go wrong. People say to me: "How do you keep going, how do you remain fresh. How do you keep your attitude or your life together, if you're touring so much and you're on T.V., or people have demands on your time"? Well, it's really simple, I just play - I still play because I love to play, and I love to play for people, and that's really the bottom line. I don't think that there has to be any other motive. I have to make a living, and I'm expensive if you want to book me, but it's not the money. It's you that I have my eye on, that's the reason why I'm here. If you remain true to yourself and to the reason why you took up music in the first place, then if you put in the work you will reap the benefit. Whether you are seeking financial success, or respect of the public or other musicians, what you put into it determines what you get out of it.

When I'm playing tunes now and I close my eyes and listen, some nights I get the same kind of chills that other people who are listening get, because I'm actually listening. Music must come from the heart and soul. The music is your way of expressing what is inside you.

(Tommy closed a show at Cairns on 29.10.95 with this comment):

"I want to thank you all for coming out tonight and making it such a special night. I have had such fun. Tonight, playing, I feel that I've had a rather rich time, so, I hope that you have too. It never ceases to amaze me. The gift of it, and the sharing of it is the best thing in life for me, apart from my family. I'm just so grateful to be standing here, playing for you, and you still come out to see me play."

MAIN ACOUSTIC GUITARS

Maton Tommy Emmanuel signature model. I helped design this model. I wanted a guitar with electronics similar to a Takamine, but with a more comfortable neck and the sweet tone of a Maton. I believe that Maton guitars are value for money, and compare more than favourably with guitars being made anywhere in the world.

Maton EBG808 acoustic with microphone & pickup usually made from King Billy Pine, Queensland Blackwood, West Australian Jarrah, Spruce Top from New South Wales, although my actual guitar is made from Queensland maple. I turn the mike so that it is just on. If I use a feedback buster for a large gig, then I turn the mike off altogether.

(Author's note: I ordered one from Bradley Clarke at Maton, via my retailer, Rick Falkiner, and would rate this as one of my finest guitars - better than overseas made instruments costing thousands of \$\$\$ more).

I also have various guitars made by Australian luthiers such as Robin Moyes, Bryan De Gruchy, Christopher Melville, James Cargill and many others.

MAIN ELECTRIC GUITARS

Fender Telecaster 1966,

Fender Telecaster Tommy Emmanuel signature,

Fender Telecaster 1950's reissue,

Fender Telecaster Custom shop setneck.

Maton "Mastersound" electric guitar - an improved, updated version of the Maton MS-500 I started on in 1960!

PICK-UPS

For my Fender Tele I use Bartolini Super Strat pickups, made by an Italian family in New York. They are really good pick-ups. They sound like a vintage Tele pick-up, only much bigger. They are an active pick-up with a very high output, so you get a good distortion from the guitar and yet a really clean sound.

Most of my other Teles have the standard Tele pick-ups. When they squeal, I just throw them out and put another one in.

AMPLIFIERS

Nowadays I prefer to use an AER acousticube 2 amplifier made in Germany. What a sound! I take a direct signal out of the AER and mix it with a Midiverb 2 signal and mix them together. I also sometimes use a Lexicon reverb that Chet gave me. I also use a Fender Hot Rod De Ville 60 watt valve amplifier with 4 X 10" speakers and two standard Fender The Twin amps, or standard 1966 Fender Twin Reverbs. One with standard speakers and one with EV12L's, set with a touch of reverb.

SOUND ENHANCEMENT

Alessis Midiverb II: Digital Reverb & Digital Delay - for boom chic I use a tiny bit of reverb, for songs like "Up From Down Under" and "Michelle" I use an excess amount.

I used to use a BBE Acoustic Guitar Processor with Parametric EQ to enhance the bottom end and make the guitar sound more natural when playing through PA's. This served me well for years and is well worth a mention. Needs to be user friendly, with a good clear signal and a lot of guts.

For "Initiation" I use a Microverb to set up a pulsing line, over which I improvise the sounds and atmosphere of an Aboriginal ceremony celebrating a young man's coming of age.

On the floor I favour a Nobel distortion panel, a Boss digital delay pedal, a TC chorus and a DDL pedal. I may use an old Ibanez tube screamer in the studio, if it was the desired sound. That's all I use. I don't have any racks or anything. Keep it simple is my motto. Get a good tone first before you do anything else to it.

STRINGS

For acoustic guitar I find that by not using the same strings all the time, it keeps my guitars bright in sound. I've been using D'Addario J 16's, GHS "White Bronze" (12 to 54 thou), D'Acquisito and Fender Phosphor bronze (12 to 54 thou). However, GHS and D'Addario tune and feel the best. For electric: Ernie Ball skinny top, heavy bottom (10 to 52 thou).

In the studio I change strings every take. In performance, the strings are changed at least once a night.

Putting the strings on correctly, and getting the right amount of windings is very important. People buy an

instrument for hundreds of dollars, put new strings on and then can't get the guitar to stay in tune because no one has taught them how to put strings on. It's as important as knowing how to put your shoes on. You take the string and put it through the hole and allow yourself a length of string and bend it up at a right angle, get yourself two or three windings on the peg, and so, when the string goes over the top of the nut it should go down, not straight or up. A lot of people put strings on and they wind them to the top. What happens is that you get buzzes and you never ever get the guitar feeling any good. You have to get the angle back from the nut and from the saddle.

Once you put the string on, you take hold of it, stretch it and take the stretch out of it, all the way along the string up near the head and then the nut. Tune up to concert pitch, and then take the stretch out of it again. Then you shouldn't have any problem with the instrument, it should stay in tune, or pretty close to it (see *Guitar Talk* video for a detailed demonstration).

GUITAR SET UP

To get the best out of the guitar, the idea is to get the best angle where the string goes over the nut and down, and where it comes out of the hole and up over the bridge saddle. The better angle you can get on it, the more volume and tone you're going to get out of the instrument. If your string is just going over the saddle, and there's not much angle then you're not getting the full tension from the instrument. I don't mean tension like you can't play it, just tension on the wood itself, which makes the wood vibrate a lot more, which gives you better tone, louder volume and the guitar responds better. So, if you have a guitar that you think could be a lot better, that might be something you could look into.



CHAPTER 4

Merle Travis: There Must Be Something In The Coal

TOMMY EMMANUEL ON MERLE TRAVIS:

"Once I got into the style that Merle Travis played, I found out about it, and learned that these guys were all coal miners. Merle said that he followed the coal miners around and listened to them play, because they all played a similar style - it was like ragtime piano, but played on the guitar. It's a lot easier to take a guitar into the mine shaft than it is a piano, because if you take a piano down a mine shaft you get A flat miner. I was born in Muswellbrook, and I said to mum: "What was dad doing at the time?", and she said: "He was working in the open cut coal mine", so I thought that there must be something in the coal that makes you want to boom chic like that.

I started off by learning "Nine Pound Hammer" and "Blue Smoke", but I didn't go into great detail with Merle, like I did with Chet, because when you listen to his tracks, there's so much in it. Each time he goes around the cycle of the song, plays the head (in musician's terms), he plays all these different little things, you'd spend half your life trying to work out some of his stuff.

However, I borrowed a lot of his chord shapes, and learnt how to use my left thumb to make those chords, and chords behind the thumb.

I guess you'd say that I have a next generation version of that technique, which has just evolved through playing a lot. Thom Bresh does it better than anyone that I know, he's the guy who nails it,

however, Paul Yandell has also got it down, you should hear him play "Guitar Rag"

- (from a discussion with the author on 15.1.97).

Tommy Emmanuel plays "Nine Pound Hammer" and "Cannonball Rag" in his live show, when the mood takes him. He is definitely one part Merle Travis.

His left hand chording, which involves the use of that illegal thumb, owes a lot to Merle. The muted sound created by the side of his right hand resting on the strings close to the bridge has been derived from Merle Travis, and Chet Atkins.

Bobby Anderson's book *That Muhlenberg Sound* traces the development of the Merle Travis guitar style. He probes the question: where did this style start? His answer is that the first documented fingerpicker who started it all was Alice DeArmond Jones (male chauvinist piggies please take note), and that she passed her knowledge down to her son, Kennedy Jones.

I will summarise Bobby Anderson's thesis below, for it is interesting to try to work out where Travis Picking comes from.

Alice DeArmond Jones was born in 1863 in Kentucky. Kennedy Jones said in a 1982 interview that he got a lot of his picking style from his mother, who played fiddle, guitar and banjo.

Arnold Shultz was born in Kentucky in 1886. John Hartford theorises that Shultz learnt about passing chords or chromatic chords after hearing jazz and blues players like Jelly Roll Morton (piano) in the French Quarter in New Orleans. It seems that country

pickers before Arnold Shultz used to play very simple chords such as G, C and D in most of their songs. Shultz is credited with filling up the holes in moving from one chord to another. This is a style that Merle certainly adopted and passed onto one Tommy Emmanuel. Shultz worked in a coal mine by day and played in bands at night at one stage of his life. At other times he was known to roam up and down the railway lines playing for nickels and dimes, busking, if you will. A cousin, Ella Shultz Griffin, believed that Arnold was murdered by jealous fellow musicians who gave him poisoned whiskey.

Kennedy Jones was born on August 1, 1900 in Muhlenberg County, Kentucky. He was a coalminer and a musician. He started to play at 8 years of age and was playing for old time square dances by the age of 12. Kennedy claims to have been the first one to use a thumbpick for the fingerstyle guitar, in about 1918, when he bought a whole box of them from an unsuspecting salesman in Central City, who had tried to point out that they were meant for the Hawaiian or steel guitar. He said that: "I started pickin' and oh, in about a week or two, I was really rockin'. Oh, I could just do it, and it would talk to you" (p.12). Bobby Anderson states that Kennedy Jones is accepted as the composer of the great tune, "Cannonball Rag". Jones played with the original Everly Brothers (Ike, Charlie and Leonard), and Arnold Shultz. Merle Travis said at one time about Jones that "if it had not been for this man, I might have been picking up papers off the street" (p.15).

Mose Rager was born on April 2, 1911 in Kentucky. He told Bobby Anderson in 1981 that he learned how to play in the thumb and fingerstyle from Kennedy Jones when he was 14 years old. Mose said that he

had never seen anyone playing with a thumbpick before this and secondly, that "he played all up and down the neck of that guitar and played chords I had never heard" (p.21). In the video, *Legends Of Country Guitar* Mose said that he also learned from his sisters, and Levi Foster. In his book, Mr Anderson credits Kennedy Jones with composing the tune, "Guitar Rag". However, in a recent letter to the author, Mr Anderson stated that:

"My own research now shows...(that it)...was originated by an Afro-American, Amos Johnson, who picked it as an instrumental. It was later picked up by (Kennedy) Jones and Mose Rager, and it was Mose who transmitted the licks to Merle Travis, who wrote the words to it as a tribute to Mose."

It is very exciting to see Mose Rager actually playing "I Am A Pilgrim" and "Cannonball Rag" on the video, *Legends Of Country Guitar*.

Ike Everly was born in 1908. Apart from being a major influence on Merle Travis (see above), he was the father of Don and Phil, the Everly Brothers, who had great success with "Bye Bye Love" in 1957, "Wake Up Little Susie" etc etc. I had the pleasure of hearing Tommy Emmanuel and Rick Price cover those songs on an Australia wide tour in January, 1996. It is amazing how all of these links intertwine.

It is widely accepted by those who should know, such as Chet Atkins and Paul Yandell that Merle was influenced by Kennedy Jones, Ike Everly and Mose Rager (see Ch.6 and Ch.15 for refs to their videos, where they discuss the origins of Merle's style).

Merle Travis has acknowledged that he learned the basics of his style of playing the guitar from Mose Rager and Ike Everly, that he would hear them as

often as he could, but that he never had the nerve to ask for a lesson, he'd just sit and watch them, and would then go home to try it for himself, (see *That Muhlenberg Sound* p.20). Merle says much the same thing on the opening track of the great CD: *The Atkins Travis Travelling Show*.

However, despite these influences, Merle's sound was his own, a point made forcefully by Tommy Flint in his book: *Mel Bay Presents The Merle Travis Guitar Style*. This classic text is great for beginners and the advanced student of Merle Travis. Not only does he start with some basic tunes and ideas, but there is a short biography on Merle, and pictures of Travis actually playing his thumb breaking chords. Tommy first met Merle in 1952 and studied Merle's licks and style firsthand, before he organised his thoughts into book form in 1974. The 1995 edition expands and revises the original work, and includes a helpful and authoritative analysis of the Merle Travis style:

"...a photo of Travis...hung on the wall in Mose Rager's barbershop. Merle had autographed it and written, "No matter how great my success, I owe it all to you, old pal, for showing me all I know about a guitar." Travis said he learned to play the guitar by following Mose and Ike Everly around and watching and listening to them and memorizing the chords they used.

He had learned from them but he did not sound like them. Merle developed his own style. Each man had his own distinct touch, feel and sound.

The styles of Rager and Travis were similar, but different. They fingered chords differently...Mose frequently used barre chords ...When Mose played rhythm and lead simultaneously, he often picked the 6th and 5th strings together with his thumb on

all four beats. Merle...more often...picked the 6th, or 5th string with his thumb on the first and third beats and then again, using his thumb, in one stroke, brushed over the 4th, 3rd and sometimes the 2nd strings, on the second and fourth beats.

While his thumb played the bass notes and rhythm, as described, his index finger played a (usually) syncopated melody and improvised on the 1st, 2nd and 3rd strings... He used the index finger most of the time... Merle did sometimes use alternate bass notes. "Cannonball Rag" is a good example... When he sang with only his guitar for accompaniment, he very often used moving bass lines. It was much like a bass player playing a walking bass line along with a sock rhythm guitarist. Or, like a bass and snare drum... When Travis played the melody, bass and rhythm simultaneously, he muffled the bass strings by resting the heel of his hand on them near the bridge. This creates more drive, more punch, much like a snare drum. Sometimes the 4th and 3rd strings were muffled on the rhythm beats. While the index finger was playing melody, the other three fingers rested on the pick guard... When Merle played two or three parts simultaneously, the parts were distinct and clearly separated. It sounded like two guitars playing a duet... He sometimes played two or three string harmony using thirds, sixths, and tenth intervals... When he played single string melody, he usually plucked the string in the area between the thirteenth and eighteenth frets. Merle seldom played anything the same way twice. He improvised much of the time, using substitute chords, different licks and sometimes completely different ideas...his music was fresh and alive...

authentic, natural and spontaneous. It just happened. When he played guitar, his soul just poured out through his fingers" -

(from *Mel Bay Presents The Merle Travis Guitar Style*. 1995 edition, p.5).

Merle Travis has had a tremendous impact on the other major pickers who have influenced our Mr Emmanuel.

Chet Atkins on Merle Travis:

"I can truthfully say that Merle has been the continuing influence in everything I've tried to do. I'd probably be looking at the rear end of a mule if it weren't for Merle"

(from *Frets* magazine, October 1980).

Jerry Reed on Merle Travis:

"I want to do a song that I remember hearing when I was about eight years old. (I) got to listening to the radio and I heard some great guitar stylists - and one of them was a dude named Merle Travis, and I'm goin' to sing you the first song that I ever heard Merle perform on a phonograph record - a song that goes like this (plays "Nine Pound Hammer"). I thought man, that is the greatest stuff in the world. I want to grow up and learn how to do that, right? So, I got to researching old Merle and I found out that Merle wrote most of his songs through experiences that he'd had around Hazzard, Kentucky in that coal mining area he lived in up there..." -

(from *Jerry Reed Live*.)

Doc Watson's tune "Doc's Guitar" was inspired by Merle Travis' "Blue Smoke". If you watch Doc's wonderful instructional video on *Homespun Tapes* (see Ch. 15 for this and other references) then you

can hear Doc himself describe the enormous impact that Merle had on his playing. When Doc fingerpicks, he uses the thumb and index finger only of the right hand, and anchors a finger on the face of the guitar as a depth guide, following the style of Merle Travis. That index finger really moves when he plays rolls. Doc said that he was unable to play those three handed chords.

Frets magazine October 1980 issue has a very interesting article on Merle Travis and Bobby Anderson's book has a chapter full of interesting details on Merle.

From an analysis of these sources it emerges that Merle Travis was born in November 1917 at Rosewood, South Muhlenberg County, Kentucky. Legend has it that he started playing his brother Taylor's guitar at the age of twelve. There is a debate about whether or not his brother Taylor built him that first guitar.

There is also a debate about whether or not Merle worked as a coalminer. Bobby Anderson suggests that he did, referring firstly to Ray Bradley, mine foreman at number 5 mine at Beech Creek who had said that Merle was hired as a teenage sulphur picker, i.e., one who stands on a tippie and picks the balls of sulphur and other impurities out of the coal as it is dumped, which was the same job that Merle's father had worked on. Ray said that he had to fire Merle in the 1930's because "he did more guitar picking than he did sulphur picking". Secondly, Merle sent Ray Bradley a postcard many years later and said: "the biggest favour you ever did for me was when you fired me. Thanks." However, Merle's brother, Melvin, has stated that "Merle never worked at a coal mine a day in his life" (p.41).

Merle Travis credits Mose Rager with playing with the muted bass string sound that he passed on to others. He also had a lot of records and remembers being influenced by Nick Lucas on "Picking The Guitar" and "Teasing The Frets".

Merle made his debut on radio in 1936 at WLS in Chicago and WLW in Cincinnati. In 1937 he joined Pappy Clayton McMichen in The Georgia Wildcats in Ohio. In Cincinnati Merle formed The Drifting Pioneers and played a comic, Possum Gossett, in the *Boon County Jamboree*. Then he played with Grandpa Jones and recorded with the Delmore Brothers in Brown's Ferry Four.

Merle joined Cliffie Stone in an early Television show in L.A: *Hometown Jamboree*, and featured on another show: *Town Hall Party*. In the late 1940's he worked for Foreman Phillips in the Hollywood area, filming for up to six hours per day. One of his friends on the show, Rose Lee Maphis, came up with the idea for cue cards or idiot sheets because they found it impossible to remember the lyrics of every song. Later on, he often appeared on *Hee Haw*, when in Nashville.

In 1946 he signed with Capitol records and recorded major hits with "Divorce Me C.O.D." and "No Vacancy". In 1947 he recorded his first album for Capitol which featured such classics as "Sixteen Tons", "Dark As A Dungeon", "Over By Number Nine", "John Henry", "Muskrat", "Nine Pound Hammer" and "I Am A Pilgrim". He went on to record his well known instrumentals very soon thereafter, such as "Cannonball Rag", "Tuck Me To Sleep In My Old Kentucky Home".

He wrote Tex Williams' first million-seller: "Smoke, Smoke, Smoke That Cigarette" and featured as session man and songwriter for all of Capitol Records major country acts. Merle wrote 900 published songs, including several hundred that he recorded himself.

Merle featured in about 36 western movies, often galloping down the hill after the bad guys in some of the singin' shoot-em-ups of the period. He also sang "Re-enlistment Blues" in the well known film featuring that classic scene kissing on the beach: *From Here To Eternity*. Merle was in a 1982 Clint Eastwood movie: *Honky Tonk Man*.

In 1973 he featured on The Nitty Gritty Dirt Band album: *Will The Circle Be Unbroken?* Scotty Moore borrowed heavily from Chet Atkins and Merle Travis in the early period with Elvis Presley.

Merle was elected to the Country Music Hall of Fame in 1977.

Quite an influence on everybody was Merle Travis.

Merle Travis was also an inventor. The history of the electric guitar as we know it today is explored in Bobby Anderson's book. Merle had already asked Paul Bigsby to fix his Gibson's vibrola so that it wouldn't pull the strings out of tune, which Merle then put on his L 10 Gibson, and it worked like a charm. This became the world famous Bigsby tremolo arm, as featured on guitars built by Gretsch, Gibson and other major manufacturers.

In 1947, in a studio in Pasadena, Merle Travis:

"...took a piece of radio station paper and drew a sketch of a solid-body guitar with all the tuning keys on the upper side of the neck. He drew in

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for posterity. By an interesting twist of fate, not only has Tommy Emmanuel played Fender electric guitars and amplifiers extensively since the 1960's, but he has an endorsement deal with them.

History records that in 1941 Les Paul had built his first electric guitar, which he named The Log. This was a 4" X 4" board with a pickup, bolted onto an Epiphone neck, and an acoustic Epiphone body, split in two halves. In 1946 Les took the idea to Gibson, who didn't think that the guitar would sell. It seems that Travis was unaware of Les' work. In any event, after the success of Fender, the President of Gibson approached Les, and the solid body Gibson Les Paul Gold Top was introduced in 1952. The 1958-60 Sunburst version has become one of the most valuable and widely copied guitars of all time.

Merle's acoustic guitar was a 1939 Martin D28 with a Paul Bigsby neck. The neck was very narrow. Merle's other electric guitar was a Gibson Super 400 Special (in fact, he had two of these built) with a custom made thin neck which had the same dimensions as the Bigsby neck on his Martin. This guitar also had a vibrato handle.

Apart from muting the bass with the right hand, another major stylistic point about Merle was the way in which he wrapped his left thumb around the neck and was able to hold down up to three bass strings with that illegal thumb technique.

In the 1980 Frets article Merle said: "Oh sure, I play barre chords. But mostly I don't. Mostly I just grab a guitar neck like a hoe handle." It was noted by the author of that article that Merle had callouses on his left thumb.

In Tommy Flint's guitar book you will see Merle

holding down G6, E13, G7 and D7 chords in a style which Tommy has been influenced by. For the E13 and D7 chords, Merle holds down both the 6th and 5th strings with his left thumb. There is a very interesting section in that book which shows you movable chords and open string chords featuring this strong use of the left thumb.

It certainly helps if you have a long left thumb and, or a very narrow neck. You cannot do these chords on a standard classic nylon string guitar. If you watch Tommy Emmanuel play tunes like "Day Tripper" you will see his extensive use of the left thumb to make those chords. Many other great players have used their left thumb to help chord. For my own part, I have found that style of chording pretty hard. If you can use these chords, however, then you will be on the road to getting an authentic Tommy sound because much depends on the strange voicings you can get with these chords involving the left thumb.

Another instructional book on Merle Travis has been written: *The Guitar Of Merle Travis* by Michel Lelong (see Ch.15 for a list of all the tunes plus the code of the relevant Merle LP or CD). This publication comes with six tapes which enable you to play the tunes bar by bar. For further assistance with this selection: you can see Merle play "I'm A Pilgrim", "Nine Pound Hammer", "Sweet Temptation", "Cannonball Rag" and "I'll See You In My Dreams" on the video: *Merle Travis. 1946-81, Rare Performances*. "I'll See You In My Dreams" was played by Merle and Chet Atkins on *Atkins Travis Travelling Show* and by Chet Atkins and Mark Knopfler on *Neck And Neck*, also see them play it on Chet's concert video: *Certified Guitar Player*. Tommy Emmanuel also plays a version in *Up Close*.

Merle's natural born son, Thom Bresh, has kept

Merle's style alive and kicking. As well as being an accomplished guitarist, singer and songwriter, Thom is a consummate entertainer. You can see his outstanding ability as a guitarist/showman on his hilarious road video: *Road Dogs, Vol. 1*. This demonstrates the fun that Thom, Tommy Flint and Buster Brad Jones have on the road. What a circus.

Since Merle's death, Thom has dedicated himself to spreading the word on Travis. Underneath the entertainer is a very solid style, Thom has done his homework. In his wonderful tuitional video: *The Real Merle Travis Guitar* Thom teaches you how to play Merle's tunes: "Guitar Rag", "Cannonball Rag", "Walkin' The Strings", "I'll See You In My Dreams", "Bugle Call Rag" and "Farewell My Bluebell". He shows the difference between Chet's alternating bass style where the bass notes are picked out accurately, and Merle's thumbstyle where two or three bass notes are struck at a time. Both styles involve muting the bass, as a general rule. Thom also shows how Merle would pick out the melody with just the index finger of the right hand, and then rest the other fingers on the face. Try it some time. He explains all the difficult parts in detail, and plays the tunes slowly using an oval circle to show the right hand, superimposed over a wide shot of the left hand chords on the fingerboard. When I showed this video to Tommy his comment was: "Thom Bresh is Merle Travis". That is fair comment and quite a compliment. You can experience the extraordinary pleasure of seeing Thom Bresh and Merle Travis play duets together on the video: *Legends Of Country Guitar*.

Thom's CDs *Son Of A Guitar Pickin' Man*, *Next Generation* (there is a companion book of transcriptions by Bill Piburn, Mark Pritcher and

Jonathon Burchfield) and *Live & Pickin'* are full of great tunes picked in a very solid Travis style. His tune "My Guitar Heroes" shows what can happen if your influences are Chet, Jerry and Merle. Thom's original songs are full of humour and catchy melodies: have a listen to "Whatever Blows Your Dress Up" and "Hangin' With The Girls I Know" (this is also shown on Thom's Travis video).

Marcel Dadi's instructional video on Merle is also highly recommended: *The Guitar Of Merle Travis*. As well as clearly explaining Merle's technique in detail this video uses a split screen to great effect to teach you how to play: "Fuller Blues", "Canebreak Blues", "John Henry", "Blue Bell", "Saturday Night Shuffle", "The Memphis Blues", "Cannonball Rag" and "Walkin' The Strings". Marcel also demonstrates Merle's artificial harmonics as played with the palm of the right hand, a very interesting technique. Apart from teaching these showstopping Travis tunes, the video features actual footage of Merle Travis playing: "Lost John", "John Henry", "Nine Pound Hammer", "Mus' Rat" and "Too Much Sugar For A Dime". Merle Travis was a truly great guitar stylist/songwriter/humourist. This last song shows Merle using the first Bigsby tremelo bar to great effect.

Marcel also teaches "Saturday Night Shuffle" and "My Old Kentucky Home" on his tuitional video: *Nashville Picking, Vol. 1* plus "Rose Time" on his video: *Nashville Picking, Vol. 2*. Once again, the tunes are fully explained, and played through slowly for a second time on the split-screen.

Considering that Merle just used the index finger and thumb of the right hand it is astounding that he even got a sound out of the guitar, let alone that he is

widely acknowledged as one of the supreme masters of finger picking.

I recommend that you see Merle play for yourself by having a look at the Merle Travis videos published by Stefan Grossman 1946-81. Vols 1 & 2. I particularly enjoyed "Nine Pound Hammer", "Lost John", "Sweet Temptation", "John Henry", "I'll See You In My Dreams", "Cannonball Rag" (frightening speed); "Sixteen Tons" and "Barbecue Rag" (featuring a great duet with Thom Bresh - Merle was a talented lead guitarist as well as rhythm player).

So far as CDs are concerned every Merle Travis fan would want the Bear Family Records 5 CD boxed set *Merle Travis 1943-1955*, with an excellent history by Rich Kienzle and some classic photographs. The collection features some rare and varied performances by Merle on acoustic and electric guitar, engaging vocals and interesting songs.

Thom Bresh and Marcel Dadi play Merle's actual

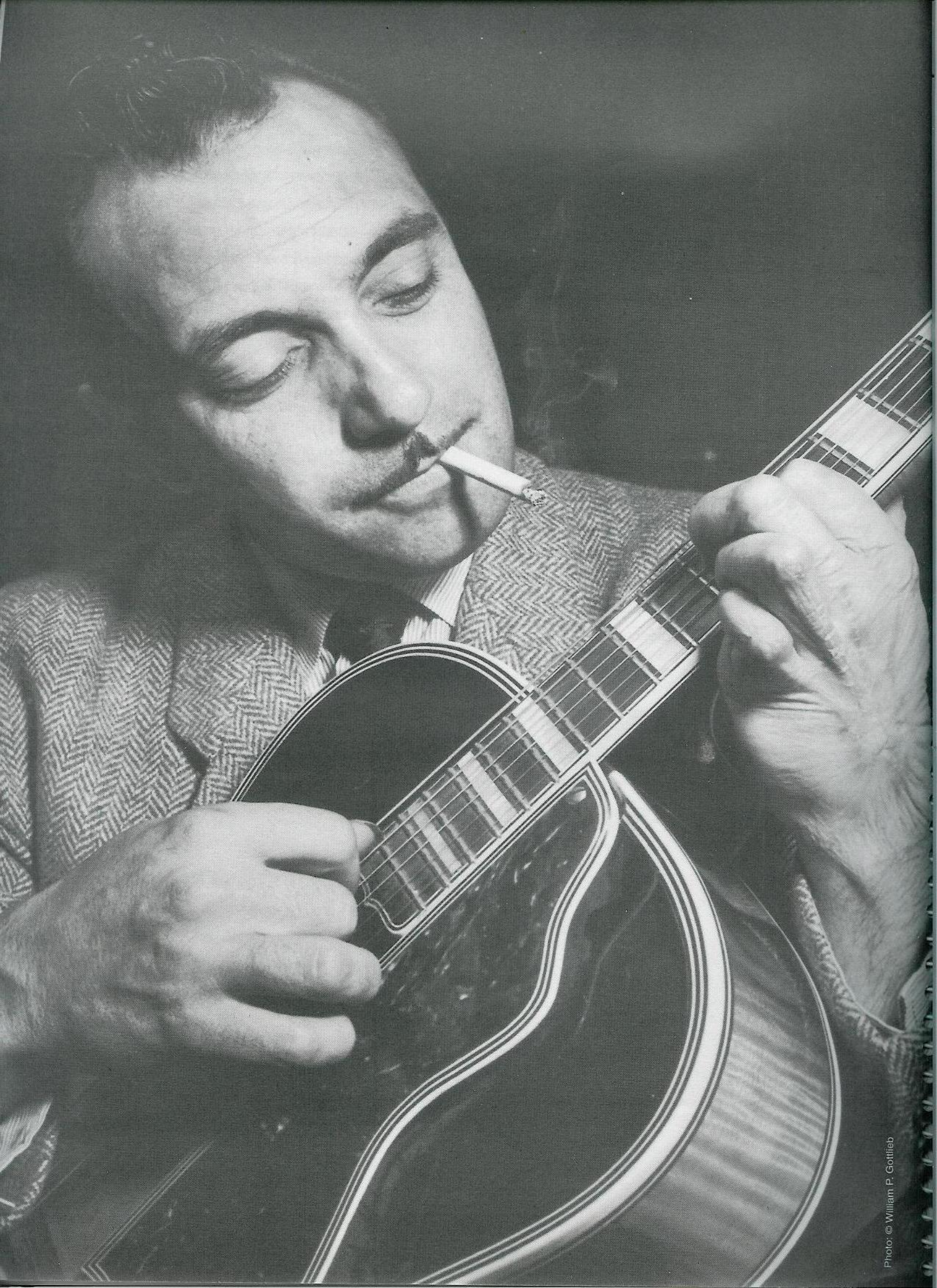
guitars to great advantage on the fantastic Merle Travis tribute CD: *Saturday Night Shuffle*, which also features Chet Atkins and Vassar Clements, in particular. This CD should be under your pillow, ready to be played every day. It captures the spirit of Merle Travis. The songs stand out because of the very sensitive playing and arrangements. The Travis sense of humour is clearly evident throughout: see cuts like "There Ain't A Cow In Texas", "Sweet Temptation", "So Round So Firm", "Fat Gal", "Too Much Sugar For A Dime". The Travis instrumental style is superbly represented by Thom on "Guitar Rag", Marcel Dadi on "Saturday Night Shuffle", Chet and Marcel on "Cannonball Rag" and Thom and Marcel on "Walking The Strings". Merle's moving songs about coalmining are also represented: "Sixteen Tons", "Nine Pound Hammer" and "Dark As A Dungeon".

There certainly is something in the coal.

I will list Merle's records in Ch.15.



Thom Bresh, Pat Travis Eatherly, Tommy Flint



CHAPTER 5

Django Reinhardt: The Greatest Jazz Guitar Player

Tommy Emmanuel on Django:

"I was staying at the Winter Sun Caravan Park in Alice Springs, and I had been touring way in the outback for a long time. I was making my way to the shower block, and I heard this incredible playing coming out of this old caravan, it just knocked me out. I thought, what the hell is that? I raced over and knocked on the door, and this old guy answered, and I said: "What is that music?" He said: "it's Django Reinhardt, it's gypsy swing music." First of all, I didn't know what a gypsy was, and secondly, I didn't know what swing was - I thought it was a thing you got on at a playground. I went to every music shop in the Northern Territory looking for a Django Reinhardt record, and couldn't find one, so when I went back to that caravan park, I asked the old guy if I could have the album, and he gave it to me. Eventually it warped in the heat of the outback, I tried to keep it in the safest of places, but the heat was too intense. I still played it warped.

Django was the greatest jazz guitar player in history. He was the most innovative jazz player, ever. He had the best groove, and the most exciting playing. He has done as much for the guitar as Segovia. So far as his lead playing was concerned, he had incredibly interesting ideas, very melodic. There seemed to be an endless amount of ideas. Great rhythm playing, (chunk, chunk, chunk, chunk,) comping. When he played rhythm with the band it drove along better, although his brother played

really good rhythm as well. To get that rhythm sound there is a certain way of hitting the guitar, playing with a very loose wrist, using the finger as well, choking the strings with the left hand - each time I hit the strings, I stop it from ringing. The right hand hits in such a way as to get the mid range out of the guitar" -

(from an interview with the author on 15.1.97).

Many of you will appreciate that Jimi Hendrix revolutionised the electric rock guitar in the late 1960's. In much the same way, the legendary Belgian gypsy guitarist, Django Reinhardt, shaped modern jazz guitar. Although he played during the 1930's, 40's and 50's, his influence is still felt today.

Django was also a major influence on Merle Travis, Chet Atkins, Jerry Reed and Lenny Breau. So, you will see that there is a certain cross fertilisation of ideas between the various influences on Tommy.

Tommy's solos on "Limehouse Blues" (recorded in 1979) are inspired by Django. The runs and arpeggios that he plays on that tune have the same fire and spontaneity that characterised Django's recorded work, yet he first heard Chet play that style with a thumbpick on "Ol' Man River" on *Me and Jerry*. Tommy loved that sound, and worked out Django's other incredible tricks and runs by listening to his records, and those made by Wes Montgomery and Joe Pass, going on to make up his own bag of tricks and runs, using the sounds that he heard from those albums, making up things as he went along, flying by the seat of his pants.

Tommy's fingerpicking guitar part on "Limehouse Blues" has been transcribed for Ch.7, since he plays it in a boom chic style. Peter has also transcribed the first solo, which I hope to make available in a subsequent publication.

In Tommy's solo concert in June 1992 at the State Theatre, Sydney, he played a duet with the great Martin Taylor, featuring a jam on one of Django's most famous pieces: "Nuages". If Tommy is playing with a violin player, or James Morrison on the trumpet, some tunes he might play Django style are "Minor Swing", "C Jam Blues", "Honeysuckle Rose", "It's Only A Paper Moon" or "From Out Of Nowhere". So, Django's influence on Tommy remains.

I had been turned on to Django some years before I met Tommy by John Felice, a wonderful Maltese guitarist who I met in 1973, whilst I sold guitars briefly at a music store called Nicholsons. John had actually played at an all night jam session with Django during WWII and his life had been changed by that experience, just like my life was altered by my lesson with Tommy. I played rhythm for John over a five year period and soaked up Django like a sponge.

Jean Baptiste (Django) Reinhardt was born on 23.01.10 in Liverchies, Belgium, while the Manouche band of gypsies, of which he was a member, were driving across Belgium towards France. He could not read, print or spell. He could not read music. He attended night school for 15 days and learnt to count.

As a teenager he played gypsy violin and six-string banjo. On 2.11.28 after a gig he tried to light a cigarette in his horse drawn caravan, and dropped a

candle onto some cellophane that his wife used to make artificial flowers. He threw a blanket over his wife and they escaped the burning caravan. His left hand was extremely mutilated. His ring finger and pinky were permanently hooked, his skin was scarred and his hand muscles were distorted. He was told that his left arm would have to be amputated below the elbow. He refused the operation and after six months in hospital, some gypsy friends kidnapped him and he never went back. He transposed leads so that he could incorporate open-string sounds even when ad-libbing high up on the neck. He was able to play some 9th chords by hooking his little finger against the E or 1st string, but that was rare. He was



Django's damaged left hand

Photo courtesy of Alain Antonietto

strictly a two-fingered player. (see *Downbeat* magazine, 26.2.76).

Django owned several Selmer Macafferri guitars. Some were small with pick-ups attached across the soundhole and some were large bodied acoustics. He also acquired a Gibson L5 electric on his trip to the U.S.A. in the 1940's.

He died on 15.5.53 and is buried at Samois sur Seine, about 60 km south of Paris, France.

His playing style was kept alive by his violin-playing partner, Stephane Grappelli, who played concerts until he died in December 1997.

I turn to what relevant others have said of Django.

Chet Atkins on Django:

"...got some old 78 records of Django out of the library and played them, and I was impressed, but at that time I wasn't far enough along, I guess, to really appreciate it. I was just learning to play myself; I was about seventeen or eighteen years old. Later on when I had a little more knowledge of the guitar, I went out and bought a lot of his albums and started copying some of the things he did. And, of course, at the same time I was hearing Les Paul who was one of Django's "students". After a while I got so I really admired his technique... In 1946...he played with Duke (Ellington) and played a great concert. I went backstage and hung around; and he finally came out, and I stuck a piece of paper up in front of him. He felt around and said, "You have pencil?" I said, "Sure", so I gave him a pencil, and he wrote "D. Reinhardt". And he smiled, and I smiled back...he seemed like a really nice guy. Anyway, I wanted to play some for him... But I didn't get to do that...I

still admire Django very much, and I listen to him like I do Bix Beiderbecke..." -

(from *Django Reinhardt Souvenir Jazz Album* by Harry Volpe).

Jerry Reed on Django:

"Even if I had complete command of the English language, and even if I knew how to be eloquent, I still don't think I could come up with a word, sentence, or phrase that could adequately describe the way I feel about Django Reinhardt's playing. I have never in my lifetime heard another human being perform with such fire and such love and such emotion. He was in my estimation the freest spirit I'll ever hear on the guitar" -

(from the book by Harry Volpe).

Les Paul on Django:

"I first heard Django Reinhardt in 1935... I just about went into shock; I'd never heard anything so great - and I didn't realize he was doing all this with only a couple of fingers. Then around 1945 I was playing at the Paramount Theater in New York, and the stage hand yelled up to the dressing room, "There's a fellow named Django Reinhardt here to see you". So I said, "Send him up and send Jesus with him" - you know, I thought it was a joke. He came upstairs with Johnny Smith, and of course I was very surprised. I considered him the greatest guitar player around...they started to jam, and I heard Django play for the first time in person. I was very honoured and pleased to have him in the dressing room there, playing...in 1951...he told me he was very depressed...the people were not accepting him. The club owners would say, "I'll hire you for five dollars tonight, BUT the first time you leave that melody you're going to be right out in

the street"...the last time I saw Django alive, we were riding in the back seat of a taxi, and he tapped me on the shoulder and asked me if I could read music. I said no, I didn't, and he laughed until he was crying and said, "Well, I can't read either. I don't even know what a "C" is; I just play them". I talked to Django at length about his fingers. And they were open wounds. He'd soften them with powder. Until the day he died, those wounds never healed. When he got depressed he'd ask me, "Am I good?" I said, "I think you're the greatest". "Well,

why is it I'm not accepted?" He couldn't understand why... I ranked Django then, and I rank him now, like (pianist) Art Tatum and (tenor saxophonists) Lester Young and Coleman Hawkins, all the greats. When they died, they just closed the coffin; they just took it with them. They are probably the masters and always will be. Though today we find many more talented guitar players, we still don't find any greater guitar players than the master... Today, with guitar players who are real superstars, one will have the technique but no



The Quintette of the Hot Club Of France

Photo courtesy of Corbis-Bettmann

feeling, one can pick fast but can't play slow, the other is slow but doesn't have any speed, another one won't have the fire of Django. Reinhardt's probably the only one who had most of this together..."

(from the book by Harry Volpe).

I suggest that you listen to Django's original tunes, if at all possible. A wonderful ten CD boxed set was released in 1992 which covers his best material:

Djangology. It would be \$200 well spent. Two Australian Swaggie LPs are highly recommended on Django Reinhardt: *The Quintette Of The Hot Club Of France Vol. 1 and Vol. 2* of the same title. *Vol. 1* has "After You've Gone", "Georgia On My Mind" and "Shine" as transcribed in the Ayeroff book (see Ch. 15). It also has a great rendition of "Limehouse Blues" which ought be compared to Tommy's version transcribed in Ch.7. *Vol. 2* has "In A Sentimental Mood" and "The Sheik Of Araby" as transcribed by Ayeroff and other great tunes such as "Ain't Misbehavin'", "Liebestraum No. 3" and "Improvisation" - a rare solo guitar showpiece. *Django Et Stephane 1947-1949* is perhaps the best album of the later period.

In Ch.15 I list full references for all the publications on Django of which I am aware.

The Biography Of Django by Charles Delaunay is the classic textbook on the life of Django, an interesting read, full of anecdotes and inside stories by a man who travelled with Django as he played to his public. It was originally published in 1961, but has recently been revised and extended for a Hal Leonard edition. What a great idea for a Christmas present, in case

your significant other is reading this book.

Django's Gypsies. The Mystique Of Django Reinhardt And His People by Ian Cruickshank is also highly recommended as a rare collection of photographs, stories and memorabilia on Django. This book shares many insights into Django and his culture, and significant guitarists who keep his flame burning. One of those is Ian Cruickshank who tours with his group Gypsy Jazz.

Ian Cruickshank has written an instructional book, *The Guitar Style Of Django Reinhardt & The Gypsies*, which has a very clear section on Django's style including triads, chord shapes and inversions, movement within chords, arpeggios, octaves, chordal textures, connecting solo lines, tricks and devices. Ian has also made a video demonstrating the Django style in detail: *Gypsy Jazz Guitar*.

Might I suggest that you obtain a copy of Stan Ayeroff's *Django Reinhardt* and try to get a teacher to show you say "Georgia On My Mind", "After You've Gone", "Shine", "The Sheik Of Araby" and "Nuages". These transcriptions are excellent but you'll have to be able to read music. Once again I refer you to the first chapter on learning solos and taping at half-speed, as Django plays very fast. This book has a technical section on Django's style, including chord formulas, scales, arpeggios, connecting chord tones, ornaments and anticipation.

Another publication that I recommend is *Django Reinhardt. Swing Guitare* by Marcel Dadi. The transcriptions are in music and tablature, and the text has some French which will help you brush up for a trip to Paris. My favourite tunes are "Minor Swing",

"Nuages" and "Django's Castle". Chet has recorded "Nuages" on *Picks The Best* and "Django's Castle" on *Teensville* and *Best of Chet Atkins*.

There is an interesting book of tunes on Stephane Grappelli and others by Matt Glaser and Stephane Grappelli, called *Jazz Violin*. There are transcriptions of some of Grappelli's solos with Django: "After You've Gone", "Shine", "Sweet Georgia Brown" and "It Don't Mean A Thing". If you were to study Django's solos from the books referred to above then you could have a violinist or mandolin player play the Grappelli solos or you could try and play them on guitar as variations of the Django solos. The book is in standard music notation. Any Djangologist would be interested in having a copy.

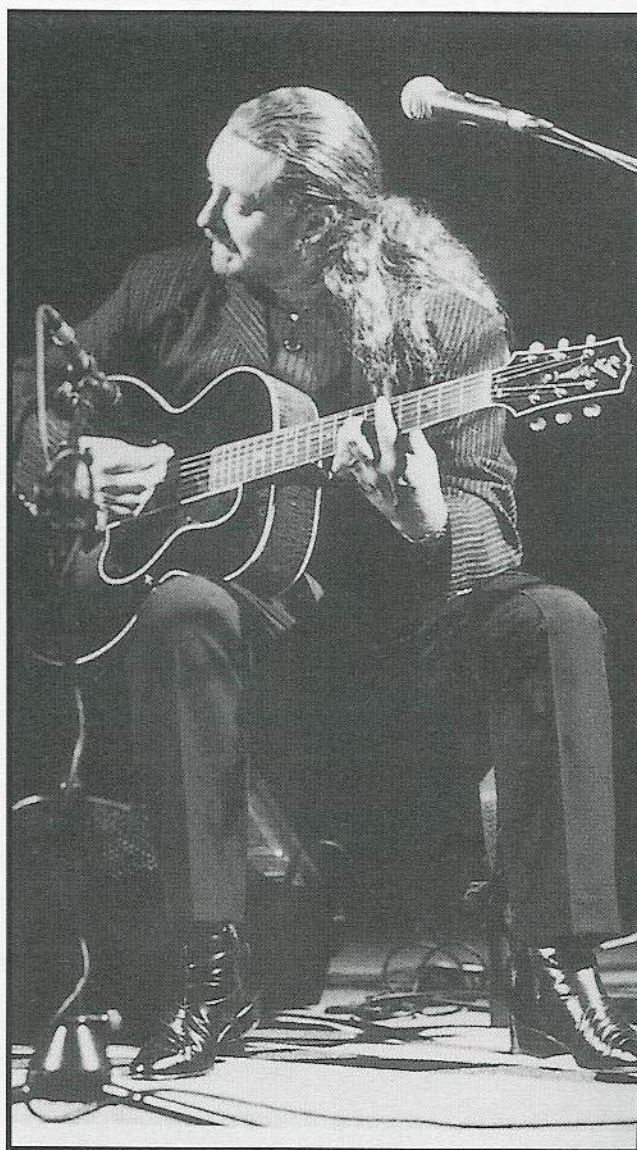
Some of Stephane's sidemen, such as the late Ike Isaacs and Martin Taylor have carried on the tradition.

Ike Isaacs played with Stephane Grappelli at one time, toured Australia, liked it here and stayed. He played the odd gig from time to time and taught at The School of Guitar. Ike released a CD which is great: *Intimate Interpretations* and a video called *Guitar Exploration*. He was the mad professor of chords: able to think of endless inversions and chordal variations. Have a listen to his chordal solo on "The Birth Of The Blues" on the Stephane Grappelli LP *On The Road*.

When Tommy asked Martin Taylor to play with him at his *Determination* concert at the State Theatre on 22.6.92 he said:

"Now ladies and gentlemen, I have a little surprise for you tonight. I am extremely lucky to have this gentleman come along and have a play with me. A

few weeks ago, I was on tour in Queensland, and I saw *Hey Hey, It's Saturday*. A great Scottish guitar player came on and played a number on his own, and I did a flip. I was knocked out by him. I had the privilege of meeting him today, and I asked him to come along and play a couple of songs with me. I'd like you to make him welcome, Martin Taylor. We are going to play a beautiful Django Reinhardt song called "Nuages", which is French for "Clouds".



Martin Taylor

Photo: © Sue Storey

Martin Taylor played professionally at 8 years of age, and has spent a lifetime developing his unique style. He played with Ike Isaacs in London and toured with Stephane Grappelli for eleven years. He has taken jazz into another dimension again, as it can be said that he has been able to play the guitar like a piano player, so that at any one time his tunes have three distinct voices moving along: the bass, chord vamp and melody. He spent a long time listening to piano players like Art Tatum and Bill Evans. Martin has released three videos. *Martin Taylor: Jazz Guitarist* (Starnite) demonstrates the three lines of harmony that he plays, down/up picking with the bare thumb, improvisation, harmonics and includes "Blues For Mr T" from his Art Tatum tribute album. *Fingerstyle Jazz Guitar* (Mel Bay) features his unique style on "Georgia", "I Got Rhythm", "Old Man River", "Take Five" and "The Dolphin". This video comes with music. My jaw drops each time I watch him play (and I smile), and now you have an opportunity to see Martin in your own living room, if you watch *Martin Taylor. In Concert* (Mel Bay). This video has favourites like "Georgia On My Mind"; "Sweet Lorraine" (which Martin has recorded as a duet with Chet on the CD *Portraits*); the harmonically rich Bill Evans piano style of "The Dolphin"; a workout in the middle register on "Taking A Chance On Love", after the style of Eddie Lang; and some great bass lines throughout, but particularly on "I Got Rhythm". Martin has a tune book *Jazz Guitar Artistry*, which is a transcription of his album: *A Tribute To Art Tatum*. Martin's CDs *Artistry*: (featuring a stunning interpretation of "Here There And Everywhere"/"Day Tripper" and "Georgia On My Mind"); *Reunion* (with Stephane Grappelli); *Spirit Of Django* (an interesting band line up gives a

fresh look at Django's music); *Tone Poems II* (duet CD with David Grisman, who plays instruments from the mandolin family); *Portraits* (featuring three duets with Chet Atkins) *Two's Company* (with some great Australian jazz guitarists: George Golla, Ian Date, Jim Pennell, Johnny Nicol and Peter Zog) are all highly recommended.

It goes without saying that in France there are many players who keep Django's flame burning.

The wonderful video, *Gypsy Guitar*, by Ian Cruickshank shows Django's home at Samois sur Seine, and a jam session on "Minor Swing" at his graveside. The video features the playing of Babik Reinhardt, (Django's son) & Bireli Lagrene (they also have a short performance video out called *Django - A Jazz Tribute*); Serge Krief & Richard Criche; Sani, Falko & Jimmy (barely old enough to hold their guitars, let alone play them like that); Stochelo Rosenberg and the trio (Tommy Emmanuel is particularly impressed by a CD called *Sinti*, featuring Jimmy Rosenberg); Fapy Lafertin; Boulou & Elios Ferre (who took Australia by storm a few years ago).

If Thom Bresh is Merle Travis, then Romane is Django. Romane is a regular at the C.A.A.S. conventions, and to watch him play, to listen to his passion and musicality, and to look at him (right down to the famous moustache), you would swear that Django is not dead. For those of you who can't get to the convention, then you are lucky that Romane has released a great instructional book (with Derek Sebastian): *Romane. Gypsy Jazz Guitar* (featuring technical exercises, creating phrases, chord studies and some tunes); CD: *Romane. The Gypsy Sound*; and video: *Gypsy Sound In Nashville*. The video



Romane

features some truly inspired solos (all of them), and has a lesson with Romane which explores harmony, triads, arpeggios, whole tone scales, the correct way to strum with the right hand, and some helpful tips on chromatic runs (open strings and sliding up the neck). His chromatic runs on "Nuages" remind me not only of Django, but also of Tommy Emmanuel on "Limehouse Blues" from his first LP/CD: *From Out Of Nowhere*. Romane's Django style rhythm is a feature of his playing, e.g: "Sweet Sue" and "Swing For Nanine". You can meet with Romane as the video ends with a charming interview.

The incredible Richard Smith plays with his brothers

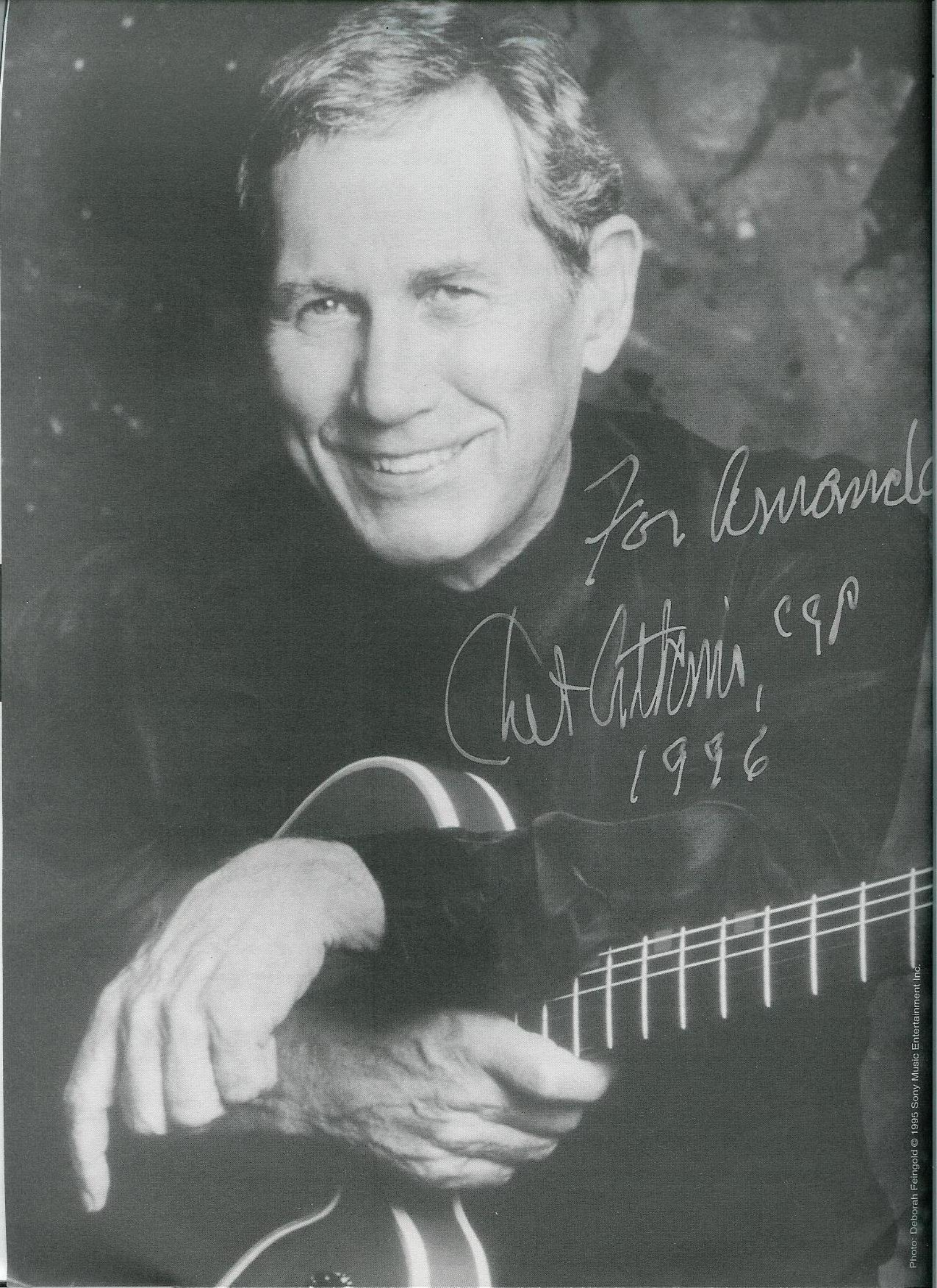
in a trio at the C.A.A.S. Conventions, around Europe and also U.K. He has two great CDs: *Richard Smith Guitar Trio*, and *Welcome to Smithsville* backed by brothers Rob and Sam, on rhythm guitar and bass. Richard plays extremely clean Chet and Jerry nylon string style on tunes like "Copper Kettle"; Chet's Gretsch sound on "Jessie Polka", "Crazy" and "Mountain Melody"; Django style breaks on "Crazy" and "Limehouse Blues"; Jerry Reed style on "Honkin'"; classic guitar pieces by Sor and Barrios; plus some fine original tunes. He played with Chet in concert in London at eleven years of age. Richard's talented father built him an exact copy of a Gretsch guitar, to encourage him. Richard has a prodigious talent. It was a highlight of the 1997 C.A.A.S. Convention to see Richard feature in a duet with Tommy Emmanuel in the concert for Chet, and to see him jamming until all hours with TE and Jim Nichols on most nights.

Ian Cruickshank is well known as a Django style guitarist in the U.K. and Europe. He owns Fret Records, which distributes a number of items of interest to Django fans, including his own CDs: *Swingin' Spirits* (with Pearl Django from Seattle); *Django Meets The Duke* (with Pearl Django and Gypsy Jazz); and *Suite Django* (with Paul Vernon Chester) plus his cassette: *Ian Cruickshank's Gypsy Jazz*. Ian's video shows another Djangologist from the U.K., Gary Potter, and Club Django from Crouchland, who have been playing Django's music since 1955. Gary played at the C.A.A.S. Convention in 1997. His cassettes: *The Gary Potter Band - Live!* and *Now Hear This* are available from Fret Records (see Ch.15).

It has been noted previously that some exceptional

Australian guitarists play in the Django style. Jim Pennell played on *The Original Sweaty Palms Orchestra* (ABCL 8111), although he concentrates on his classical side nowadays. Ian Date has travelled with the gypsies in France, and still plays authentic

Django style on a genuine Selmer Macafferri (6 string and tenor). Rick Falkiner, who did some transcriptions for the first draft of this book, is a fine teacher and plays Django style as well.



For Annamaria

Chet Atkins, C9P
1996

CHAPTER 6

Chet Atkins: C.G.P. (Certified Guitar Player)

On 28.4.90 Tommy said:

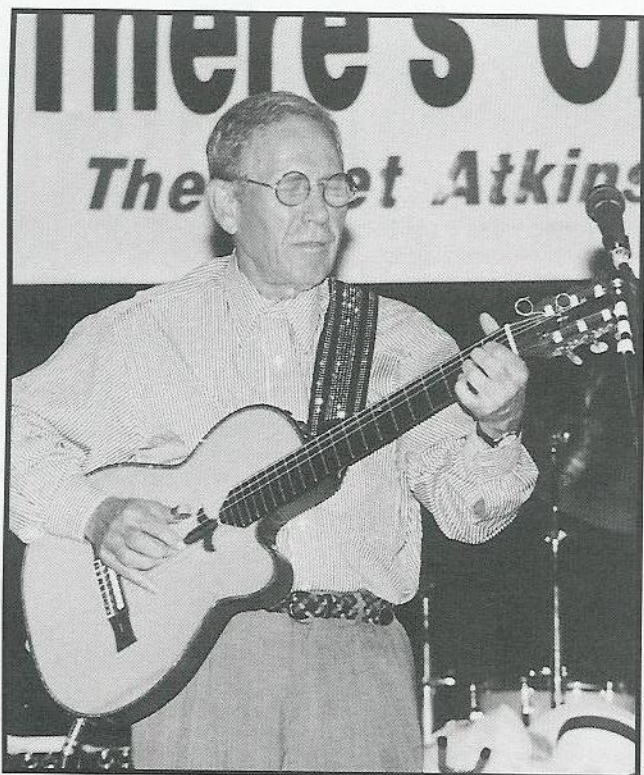
"A lot of you out there, who have probably never seen me before, or wouldn't know me from Adam's house cat, may be wondering: "What is all this nonsense up here, what is this stuff, where does it come from?" I'd like to just tell you a little story about how I developed all this nonsense, and it goes way back to when I was a kid. I first started playing in 1959, my mum and dad gave me a Col Joye guitar, it had cowboys and a campfire...it was really horrible, Col looks better than the guitars. We hit the road in 1960 and did a real lot of touring. We didn't make any money, of course, but we had a great time. My job in life during the long days of travelling was to be in the front seat with my dad, in the old EK Holden. I used to wind the window down and sit on the windowsill, hanging on to the pillar in the middle there, holding a coathanger out the window with a piece of wire going to the old Air Chief radio. Do you remember the Air Chief radio? No one here is that old, really? The old Air Chief radio had a balance in it, with a little mike - a really powerful old radio. Anyway, we were in Western Australia on a Sunday night - I was 7 years old, I remember it as if it was 30 years ago. We tuned in the ABC, just before it closed at 8.30 at night, and I heard Chet Atkins playing "Windy And Warm". My heart nearly leapt out of my chest, I nearly fell out of the car, and I said (to my dad) : "That's what I want to do, I want to be able to play like that". He said: "Forget it, that's a recording trick". Very encouraging, my dad, because in those days, Australians were so cynical. If you played a Chet

Atkins record, they'd say: "That's a recording trick", and if you did it for them, they'd still disbelieve you, know what I mean? So, anyway, my dad said: "Forget it". My brother said: "Keep playing rhythm, mate." So, I did. However, I did work out what was going on. What I'm doing up here is, I've got like a little orchestra. I've got the bass going with my thumb (demonstrates opening alternating thumb part to "Windy And Warm"). So I practiced that for about ten years (still playing), got that sucker groovin'. Now I had a little bass there, and I add a little rhythm on top (demonstrates with chord vamps). I did that for a further twenty years, then you add the lead on top, (demonstrates) you see? I'm going to play that very song that changed my life... It never ceases to amaze me, this song. It's a beautiful piece, written by John D. Loudermilk, and it's called: "Windy And Warm" -

(from a concert at The Harbourside Brasserie, Sydney).

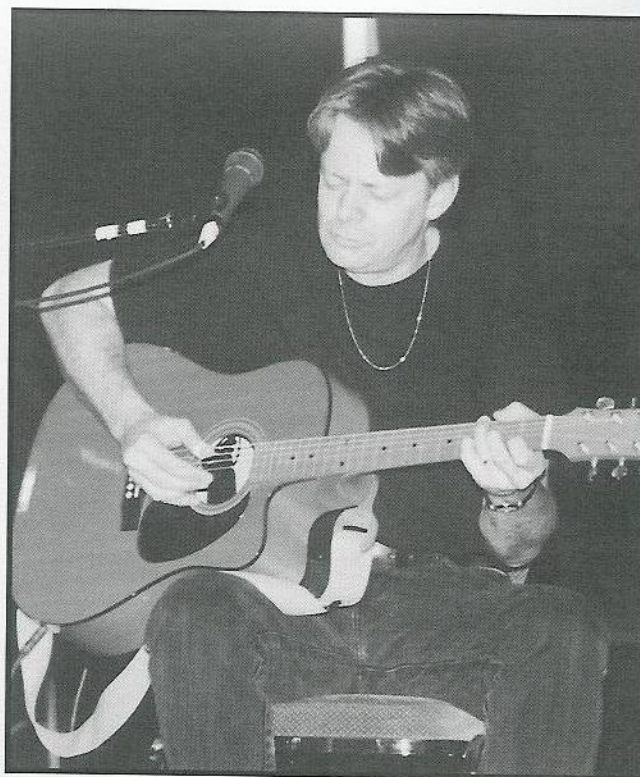
In July, 1996, at the C.A.A.S. Convention, he said:

"I was chasing anybody who had a Chet Atkins record, or, who had even seen a photo of him from a distance. Eventually, I worked out what was going on. By the time that I was eleven, in 1966, I had collected about thirty of Chet's albums, and I saw that there was an address on the back of one of them to RCA records, so I wrote to him, and I'll be damned, I got a letter back with a photo and everything. As you can imagine, for a kid from the bush, as we call it in Australia, to get a letter from someone like that, was just the most incredible experience. That's the kind of guy that Chet is, not



Chet at C.A.A.S. Convention 1996

Photo: Peter Plk



Tommy at C.A.A.S. Convention 1996

Photo: Peter Plk

only did he send me a photo and a letter, but he invited me to visit him any time that I came to the United States.

It wasn't until 1980 that I took him up on that invitation. I had saved all my life to come here. I stayed at the Holiday Inn, and I had Chet's office number, so, I'm calling every five minutes. He was playing golf, doing this and doing that, he's a busy guy. Four days go by, and I haven't slept yet, I'm so excited that I'm sitting up watching squirrels go by, unbelievable. I couldn't believe that I was here, in Music City, U.S.A. So, I'm sitting in the park across from my hotel, playing the guitar, all day and all night. On the fourth day I call him up, and he answers the phone, and I said: "It's Tommy Emmanuel, from Australia", and he said: "I was just listening to one of your tapes". And I thought,

oh sure, babe. He said: "Come on down", so I got in the car, and tried to find the gear lever, and I raced down to Music Row, waited for him, and he came down the stairs. He walked up to me, put his arm around me, and said: "Do you want to pick a little". I thought, is there a moustache in Mexico; does a one legged duck swim in circles; does a bear...

So we sat there and we played a while, and then we went upstairs, and the great Lenny Breau was there. The three of us played together for about three hours. As you can imagine, the cloud I was on didn't disappear, and it never has.

Thirteen years later I was making an album in Los Angeles called *The Journey*, and I saw an advertisement for Chet playing at The Ventura Concert Club, and I rang him up. I had only written a couple of letters to him, but I had tried to keep in

touch with him, to let him know what he meant to me, and what he meant to Australia. I said: "I'm making an album", and he said: "Do you want me to play on a track for you". So, I came here, and went out to his house, and it was a dream come true.

He's just played on another track on my new album: *Can't Get Enough*. What I wanted to say today was that the reason that I am here today is to pay homage to Chet, and to let him know what he means to me, and to the thousands of people that have been brought so much joy into their lives through his music, through other players, other than him, who have learned and been inspired by him. It's just the most wonderful feeling to be able to hand that on. To make a living playing music is a great privilege as well, and I don't think that I could be doing the things in my life that I am doing now,

if I hadn't listened to him.

A lot of guitar players ask me what it is about Chet Atkins, well, no one interprets the melody like him. I should play "Windy And Warm", because I can't wait to hear it myself".

More recently, when talking about his new duet CD with Chet, Tommy said:

"I've just fulfilled one of my life's dreams and ambitions, to record an album with the great Chet Atkins. He has been a wonderful influence on me and on many generations of guitar players. We just finished an album together, and it's called: *The Day Finger Pickers Took Over The World*, and we are here to do that for you tonight. Chet's not here, but he's here in spirit, and he is in me" -

(at The Basement, 17.12.96)



Photo: © Jimmy Moore

The Day Finger Pickers Took Over The World



Photo: © Jimmy Moore

Recording "Waltzing Matilda" for *The Day Finger Pickers Took Over The World*



Photo: © Jimmy Moore

"My goal is for another generation of players to discover Chet, and I wanted to make an album with Chet that had a lot of finger picking tunes on it" -

(to the author 15.1.97).

Chet's arrangements have played a very important part as a cornerstone of Tommy's solo acoustic playing over the years. I took his advice literally after my lesson in 1982 and am in a position to provide selective references to Chet Atkins records and guitar books so that a new generation of guitarists do not have to spend years and thousands of \$\$\$ getting the good oil.

You will see in Ch.13, TE Unplugged, a full set of references to enable you to learn how to play a number of Chet Atkins' arrangements that have featured in Tommy's solo concerts over the years.

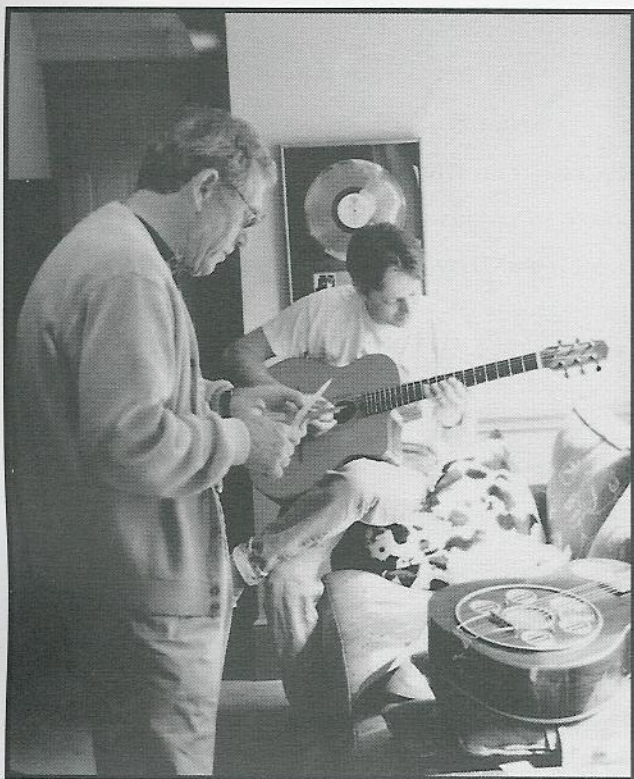


Photo: Randy Goodrum

Chet & Tommy at Randy Goodrum's house

A SUMMARY OF THE ARTICLES ON CHET REFERRED TO IN CH.15 WOULD YIELD THE FOLLOWING INFORMATION:

Chet was born on 20.06.24 in Union County, Luttrell, Tennessee, U.S.A. He lived on a farm about two and a half miles south of Luttrell. This was along a railway line that was used to haul coal from the Kentucky mountains down to Knoxville.

His first instrument was a ukulele at age five. If a string broke he would tear a wire out of the screen door. By age seven he was playing fiddle and guitar at local dances, being woken up with a kick when he fell asleep. He finished two years of high school at Mountain Hill, where he used to play guitar at recess time in the boys' room, because of the acoustics, as did one T. Emmanuel.

Chet's father was a classical musician and music teacher, so Chet learned the rudiments of music from him. However, his father didn't much like simple country music or the guitar, so it was somewhat rebellious of Chet to take up country style guitar.

He used to make thumbpicks by cutting a toothpick handle down thin, and then he put them in hot water so that they could be manipulated around the thumb.

The first good guitar player Chet heard was Karl Farr, of The Sons of the Pioneers, followed by The Carter Family, playing tunes such as "Wildwood Flower", and Jimmie Rodgers.

When Chet was about 12, his brother Jim was playing with Les Paul in a trio. Chet used to listen to Les on the radio and try to figure out what Les was doing. Jim would show Chet some of Les' licks and tricks, and Chet would work out choruses from records by

Les of tunes such as "Swanee River" and "Out Of Nowhere", so Les Paul was another major influence.

Merle Travis was a big influence on the young Chet, who used to listen to him from about 15 to 19 years of age. Chet was not able to see Merle play in person, so he tried to play in his style by using the thumb and two or three fingers. It was not until Chet was 21 that he saw Merle play, and found out that he was using the thumb and forefinger alone. Another difference in styles is that Chet will alternate his bass notes, whereas Merle would often play two or three bass notes at once.

Django Reinhardt was another major influence. Chet has said that: "Django taught the world how to play the guitar", and was "the first great guitar player that anybody ever heard". Django's dynamics and gypsy fire were an inspiration.

In about 1939 Chet started to play tunes and sing hymns on radio station WRBL with Parson Jack Johnson. In 1942 he got a job as a fiddle player with Archie Campbell and Bill Carlisle on WNOX radio. He would play a few solos on the guitar, and eventually was made staff guitarist on the radio station. Chet became upset when people could hear that he was playing choruses like George Barnes, Les Paul or Merle Travis, so, he derived inspiration from piano players and horn players, and concentrated on developing his own recognisable style. If he didn't have to play out of town on a Saturday night, then he would look through the WNOX library of transcriptions, and learn new tunes by people like Frankie Carle, a piano player, and Benny Goodman, clarinetist. His boss, Lowell Blanchard would make Chet learn a new tune every day. He would play the melody, then modulate, then play the melody in thirds, sixths or tenths.

In 1945 he joined WLW in Cincinnati just after Merle Travis had left for California, then he joined Red Foley at the NBC Grand Ole Opry, and was featured for a minute spot. Chet's spot was cancelled and he joined Sunshine Sue at WRVA in Richmond, Virginia. Our hero was fired again, and went to KWTQ in Springfield, Missouri, and then on to Denver with Shorty Thompson.

Chet was fired a lot of the time for giving the illusion that two relatively straightforward guitarists were playing at once, whereas it was really him playing solo. Because of this he didn't draw enough fan mail. He was also fired for being too modern.

Chet received a letter from RCA who wanted to record him, but they asked him to sing. Steve Sholes signed Chet to RCA Victor in 1947. George Barnes played rhythm guitar on the sessions. Chet sang four songs and played four instrumentals. The records didn't do very well, so he formed a band with Homer and Jethro on WNOX in 1948. In 1949 he joined The Carter Family on WNOX and started to play to crowds of one or two thousand people and earn about \$30 or \$40 per night. They went on The Grand Ole Opry, where Chet was given a solo or two. Every Saturday night he started jamming in the dressing rooms with Grady Martin, Hank Garland, Thumbs Carlisle and Billy Byrd.

His first significant instrumental recording was *The Galloping Guitar*, in 1949. His first LP, *Chet Atkins Plays Guitar* was released in 1951.

Chet started playing on sessions for Mr Sholes at RCA, and was made the leader of many sessions. By 1956 RCA built a studio in Nashville and put Chet in charge. As creative director at RCA, he signed Don



CHET ATKINS 1943

Gibson and had hits with "I Can't Stop Loving You" and "Oh, Lonesome Me". Chet hired Elvis Presley's legendary band and even played rhythm guitar on "Heartbreak Hotel" and "Hound Dog" and produced Elvis' early recordings. He also produced records by Waylon Jennings, the Everly Brothers, Willie Nelson and Emmy Lou Harris, to name just a few. He was perhaps best known for the Nashville Sound, a combination of strings, backing vocals and echo, that in the opinion of some saved country music from an early death.

At Studio B, and with the assistance of engineers Bob Ferris and Ray Butts, Chet pioneered the commercial use of reverb (in 1955 on "Blue Ocean Echo"), tremolo (in 1956 on "Slinkey"), and wah-wah (in 1959 on "Boo Boo Stick Beat").

In 1954 Chet was playing a \$300 D'Angelico, and sawed holes in it for pickups. He had Ray Butts design a humbucking pickup, which idea he took to Gretsch. Chet helped Gretsch guitars design the 6120 and 6121 solid body model, released in 1954. In 1957-8 came the 6122 Country Gentleman and the 6119 Tennessean. In the 1970's they released the Chet Junior, Super Chet, Chet Deluxe plus the Atkins Super Axe, with onboard phasing and compression. Chet's Gretsch guitars have been enormously popular; even George Harrison of The Beatles played many of their hits with one.

More recently he has endorsed a successful line of Gibson guitars, including a very useful classical solid body guitar, as featured on his first instructional video. Hascal Haille designed the prototype guitar for Chet, and then Tim Shaw designed a pickup and preamp: this became the Gibson CE classic. Kirk Sand designed a semi-acoustic Gibson Studio Classic. Gibson also make available a Country Gent

model, as featured on *Neck And Neck* with Mark Knopfler.

Chet has used a Delvecchio resonator guitar for over twenty years for single string melody lines and harmonies, and now also uses a Paul McGill version.

When Chet amplifies an acoustic guitar he has often used a RCA B44 ribbon microphone, which "gets a lot of fundamentals, without the screechy highs that you get from conventional mikes", according to Chet.

In the early days all Chet's guitars had very narrow necks so that he could use his thumb to chord. Now he has a wider neck on his guitars but still likes to use that thumb, to give more strength and feel. Chet has said that to be a really great rhythm player you have to use your thumb to play chords.

When Chet plays acoustic steel string guitar, he plays with the flesh on his fingers assisted by the nail. He gets callouses on his fingers, and uses an emery board to keep his nails smoothed out, as well as Grade 600 wet and dry sandpaper.

So far as his right hand is concerned, Chet usually damps the bass strings with the heel of his right hand to get a muff bass, and then he anchors his pinky on the soundboard to provide a depth gauge, and to minimise movement.

You can see his left and right hand techniques close up in "Maybelle" on his video: *The Guitar Of Chet Atkins*. Also have a look at "Waltz For The Lonely" on his concert video: *Certified Guitar Player*.

"Happy Again", from *The Guitar Of Chet Atkins* video is a good example of how Chet plays the melody around chord shapes.

Chet has stated that in the 1950's he was most productive as a player, and that he played with a lot

of authority and energy. Nowadays he concentrates on the melody, harmony and tasteful chord variations. He tries to play from the heart. Since he has sold approximately 40 million albums and CDs, he has many fans of his patented style.

Chet doesn't claim to be able to sight read guitar music, however, he reads enough music to learn a piece bar by bar, since music is mathematics, after all. He approaches a solo by finding a key that fits, then he tries to work out the proper chords and melody at the same time. That's the reason he learned to read music. Then he uses substitution chords to make the tune more interesting, like Ab6/9 instead of Fm, and Gdim to F instead of C7. He doesn't usually play the same tune the same way again. He will vary tempos, harmony, melody, feel, syncopations or whatever it takes to make it interesting for him and for others.

As a guitar player and stylist, Chet Atkins has had an immeasurable effect on many great country, rock, jazz and even classical pickers. When he started to play, everybody he heard used flatpicks. Merle Travis and he were the only ones that he knew that played with a thumbpick and their fingers. Chet would like to be remembered as having had something to do with popularising the fingerstyle approach to the guitar.

I WOULD LIKE TO REFER OUR GENTLE READERS TO HOWLIN' HEDMAN'S PERSONAL SELECTION OF CHET'S GUITAR PICKIN' HIGHLIGHTS FOR FURTHER LISTENING AND LEARNING:

- (a) "When You Wish Upon A Star" is my all time favourite Chet tune. Marcel Dadi transcribed it in

Marcel Dadi Picks With Chet Atkins (Vol. 2). You will find a recording on *And Then Came...Chet Atkins, Pickin' My Way* and *The Best Of Chet On The Road...Live* which is more readily available, and has my favourite version of this unbelievable arrangement. You can also watch Chet playing it on his wonderful instructional video: *The Guitar Of Chet Atkins*. A set of transcriptions comes with the video.

- (b) Chet's duet recordings with Jerry Reed in the 1970's: *Me And Chet* and *Me And Jerry*. Chet's recording of Jerry's original tunes on *Chet Atkins Picks On Jerry Reed*. His recording of "The Claw" on *Alone* and his recording of "Struttin'" on *Me And My Guitar*. Both are wonderful Jerry Reed tunes that have been transcribed by John Knowles in "Heavy Neckin'". Chet's CD with Jerry titled *Sneakin' Around*.
- (c) Chet's duet recording with Mark Knopfler: *Neck And Neck*. This has been transcribed note-for-note by Allen Slutsky and is a fantastic source of Chet Atkins duets so that you can work on his style with another guitarist. Chet's recording of "Imagine" with Mark Knopfler on the CD, *Chet Atkins: C.G.P.* This is shown on Chet's wonderful concert video: *Certified Guitar Player: Chet Atkins* and transcribed in the book, *Chet Atkins: Contemporary Styles* by John Knowles and Dave Whitehill.
- (d) Chet's duet recordings with Les Paul, available as LPs: *Chester And Lester* and *Guitar Monsters* or on CD as *Masters Of The Guitar: Chet Atkins and Les Paul*. Their rapport and interchange of licks, ideas and styles is really something else. Apparently, Chet dragged Les Paul out of

retirement to play on these records, so we owe Chet a debt of gratitude for letting modern audiences hear that wonderful guitarist. It is remarkable to think that each LP took just three or four days to record, live in the studio. Guitar Player 4/78 issue gives a rare insight into their creative process.

I had the pleasure of seeing and meeting Les Paul in July 1996 and 1997 when he played in New York at The Iridium. He was playing with all the speed and taste for which he became renowned, after his arthritis condition had been overcome. Chet and Les had played together in January 1996. I bet that would have been great.

- (e) Chet's duet recordings with Merle Travis: *The Atkins Travis Travelling Show* and with Doc Watson: *Reflections*. They have great playing and a sense of fun and adventure. Very happy vibes, sort of like Guido and Mario, the Emmanuel Brothers. Chet's very soulful recording with the great Lenny Breau: *Standard Brands. The Best Of Chet Atkins And Friends*, which has some great duets, like the extraordinary "Sweet Georgia Brown" with Lenny Breau, and "Twichy" with Jerry Reed.
- (f) Chet's 2 volume live LP with Marcel Dadi called *And Then Came...Chet Atkins*. Many of these tunes have been faithfully transcribed by Marcel Dadi (see Ch.15). The album is almost impossible to get, but I hope that RCA may release it again. How about writing to RCA, like I did, and asking them to?
- (g) Chet's compilation CDs: *Chet Atkins. The RCA Years. 1947-81*. Tommy fans will recognise from

his live solo guitar repertoire: "A Taste Of Honey", "Vincent", "Windy And Warm", "Yakety Axe", "Sweet Georgia Brown" and "Nine Pound Hammer"; *Chet Atkins. The * Collection*. This is a budget priced easy listening introduction to Chet's work, including "Struttin'", "Rodrigo Concerto", "Limehouse Blues" and a number of great duets with Les Paul; *The Essential Chet Atkins*. This collection starts with a digitally remastered 1954 take of "Mister Sandman", featuring Ray Butts EchoSonic Amplifier, and goes on to present an historically interesting cross section of tunes, such as Nato Lima's "Blue Angel", "Steeplechase Lane" (one of TE's favourite Jerry Reed tunes), and a Chet and Jerry duet on "Jerry's Breakdown"; *Chet Atkins. Pickin' The Hits* starts with a Chet solo on "Vincent" that goes to prove that The Chief needs no accompaniment, however "Imagine", "Sweet Dreams" and "Summertime" demonstrate that Chet sounds wonderful with his melodic friends like Mark Knopfler, Jerry Reed and Pat Donoghue.

- (h) Chet's recent CDs: *Read My Licks; Simpatico* (with Suzy Bogguss); his "All My Loving" on *Come Together*; two duets with Martin Taylor on his CD, *Portraits*: "Sweet Lorraine" and "Here, There And Everywhere"; a duet "Big Hero, Little Hero" with Steve Wariner on his CD: *No More Mr Nice Guy*, Chet's full CD: *Almost Alone* which recaptures the mood of his *Alone* LP released in 1972, and shows that Chet is still a mean soloist: just have a listen to that opening run of Chet style pull-offs on "Big Foot".
- (i) Chet's early singles have been re-released in a 4 CD boxed set called *Galloping Guitar. The early*

years. 1945 -1954. (Bear Family Records). This collection is magnificent. As well as the crystal clear recordings of the young gun Chet, the set features a lot of biographical and pictorial material on Chet.

- (j) Chet and Marcel Dadi duet on "Cannonball Rag" and "Nine Pound Hammer" on the wonderful Merle Travis tribute CD: *Saturday Night Shuffle: A Celebration Of Merle Travis*.
- (k) Chet's video concert featuring Mark Knopfler, Paul Yandell, The Everly Brothers, Waylon Jennings, Willy Nelson and Emmy Lou Harris: *Certified Guitar Player: Chet Atkins*. "Imagine" and "I'll See You In My Dreams" are of particular interest to finger pickers.
- (l) Chet's instructional video for beginners: *Get Started On Guitar* - this has a number of introductory tunes, a brief explanation of how to mute the strings to play a boom chic rhythm, and an advanced short section on harmonics.
- (m) *The Guitar Of Chet Atkins* is a truly inspirational video aimed at the intermediate and advanced player. The hour that you spend watching this video may change your life. It is one thing to read about Chet, but to actually see and hear him play is a rare privilege. Chet plays each tune, and then explains any difficult parts, making frequent use of a split screen. If you want to understand where Tommy is coming from, then watch this video.

Note Chet's incredible sense of time; his unique style; the way he interprets the melody, (to quote TE), allowing it to sing over the accompaniment (see "Young Thing" and "Maybelle"); Chet explains how and why he varies the melody on

repeats of the tune, to tell the story with more details - (see "Mr Bo Jangles" or "Mr Jo Bangles"); his accuracy; finesse; great technique; economy of finger movement: see "Petite Waltz" and "Mr Bo Jangles" for a discussion of anchor fingers in the left hand chording, and see Chet rest the pinky of his right hand on the face to minimize error; chord substitutions to make the song more interesting (see "Bye Bye Blackbird" and "Londonderry Air"); Chet's demonstrations of his open string runs (see later section in this chapter) on "Maybelle", "Young Thing" and "Lover Come Back"; incredible use of cascading harmonics (see Ch.11) on my all time favourite Chet arrangement: "When You Wish Upon A Star"; moving bass lines (see Ch.12) on "Mr Bo Jangles" and "When You Wish Upon A Star"; and I was taken to boom chic heaven (see Ch.7) by his arrangement of "Bye Bye Blackbird" - this song has it all.

Chet closes the video with a short oral history of how he got started, and some helpful words of advice. A rare Chet blooper on "Yankee Doodle Dixie" is a comforting way to end a lesson with "Mr Guitar".

- (n) Chet's duet CD with Tommy Emmanuel: *The Day Finger Pickers Took Over The World*. This is what Tommy and the Chet fans in the know have been patiently waiting for. Tommy played at the Chet fan club concert (C.A.A.S.) in July 1996, for the first time. Chet heard him bragging on him, i.e., saying on TV several times that "he owed it all to Chet", and so Chet agreed to a full duet CD, which is a considerable honour for the "Picker From Down Under". Chet sent Tommy a number of

two hour tapes of suggested material, and they swapped songs in that way for some months before doing the recording and mixing, whenever their schedules allowed Tommy to be with Chet in Nashville. Something only a true "Chetnut" like Tommy could dream about and achieve. This CD has a lot of finger picking tracks and conjures up the magic of the early Chet/Jerry and Chet/Merle LPs, but it also has a modern feel, with some great melodies.

- (o) The great collection of vintage Chet performances on the video: *Rare Performances. 1955-75*. You can see Chet's right hand technique close up on "Poor People Of Paris" and "Black Mountain Rag". He executes several superlicks in "Malaguena", "Country Gentleman" and "Just Another Rag". I particularly like "Mr Sandman", "Windy And Warm", "Mr Bo Jangles", "Wheels" and "Vincent". Other vintage Chet performances between 1954 and 1956 are available on the video: *Webb Pierce and Chet Atkins*. "Frankie And Johnny" and "Pickin' The Blues" show how Chet is able to build a solo by using his thumbpicking style, arpeggios, harmonies and the whammy bar. On "Tennessee Polka" his fingers fly across the fingerboard, whilst he uses substitution chords to great effect on "Dark Eyes". Chet's performances between 1975-87 are finally available on *Legends Of Country Guitar* with Merle Travis, Mose Rager, Doc Watson and Jerry Reed. "The Entertainer" is a very nice nylon string solo, with three finger rolls, and perfect timing. On "Jerry's Breakdown" we see Jerry Claw picking prior to a Chet solo, which oozes class and finesse, a cluster of superlicks, and tasty harmonic flourishes.

"Rainbows" has a melodic Chet solo on the Delvecchio, and he plays "Lady Madonna" with Paul Yandell.

- (p) Various guitar instructional books on Chet: see Ch.15 for a complete list of tunes, with the code of the Chet LP or CD after the name of each tune, and details of publisher:
- *Chet Atkins Off The Record*, by Tommy Flint.
 - *Marcel Dadi Picks With Chet Atkins (Vol. 1)*, by Marcel Dadi.
 - *Marcel Dadi Picks With Chet Atkins (Vol. 2)*, by Marcel Dadi.
 - *Guitar Hits: Les Secrets Des Grands Guitaristes (The Secrets Of The Great Guitarists)*, by Marcel Dadi.
 - *Chet Atkins Note-For-Note*, by John Knowles, being a transcription of Chet's LP: *Goes To The Movies*.
 - *The Guitar Of Chet Atkins*, by Michel Lelong, with six cassettes of lessons on the tunes.
 - *The Complete Chet Atkins Guitar Method*, by Chet Atkins, revised by Tommy Flint.
 - *Chet Atkins: Contemporary Styles*, by John Knowles & Dave Whitehill.
 - *Chet Atkins: Guitar For All Seasons*, by John Knowles, Dave Whitehill & Byron Fogo.

REFERENCES TO OTHER GREAT GUITARISTS INFLUENCED BY CHET:

- (a) Paul Yandell's video and book: *Fingerstyle Legacy*.
Chet's rhythm player over the last twenty years gives a short oral history, plays some great Chet

tunes (see Ch.15 for a list) and then gives out some of the secrets of Jerry Reed/Chet Atkins licks and techniques, in "A lesson with Paul". He can tell you just about every lick that Chet ever played on almost every tune, since he was present for many years on the recording sessions. He also played in Jerry's band for five years, so he has a lot of hot tips straight from the source. Paul is also a fine lead guitarist. I'm sure that Chet wouldn't mind letting his old friend in this section.

Paul has another collection of tunes available in his book (with CD): *Going Home. Nashville Fingerstyle Guitar*.

- (b) Marcel Dadi's instructional video: *Nashville Picking, Vol.1* has a full explanation of how to play "Oh By Jingo! Oh By Jeel". In *Vol. 2* he teaches a number of other Chet tunes: "Cheek To Cheek" (featuring Chet's incredible chord substitutions), "Three Little Words" and "Windy And Warm" (with Chet's style augmented by Doc Watson/Marcel Dadi variations). He also shows how Chet plays "Blue Finger", an inspiring Jerry Reed tune, where you have to play the melody with a walking bass line on top of it. After explaining how to play these tunes, Marcel plays them slowly on a split-screen.
- (c) Tommy Jones has a truly magical CD out on Chet's own label, C.G.P., so I don't think Chet would mind his honorary inclusion here. Tommy plays with the finesse of Chet, however, you can see lots of Jerry Reed influences as well. In the end, Tommy absorbs these influences to come up with his own unique style.

Tommy was something of a child protege who did a pilot TV show at 12 years of age with the following collection of pickers: Jerry Reed, Merle Travis & Merle Haggard. He played on *Hee Haw* and other TV shows for over a decade. He recorded *Tommy's Place* at the age of 16, featuring "Chet's Place", a fingerpicking tune that TE likes to pick; some very fast and clean Jerry Reed style Claw picking on "Black Mountain Rag", and a Tommy and Phil Emmanuel favourite, "Sugar Foot Rag".

Tommy has two exceptional videos (with transcriptions): *Fingerstyle Virtuoso* and *Black Mountain*. Now you can see and hear his wonderful playing for yourself. My favourites are: "Will The Circle Be Unbroken", "Take Five", "The Claw", "Chet's Place" and "Windy And Warm".

At the 1997 C.A.A.S. Convention, through the courtesy of Bill Piburn, I had the pleasure of hearing an unreleased CD by Tommy Jones called *Tide Pool*, featuring some stunning duets with Larry Carlton, Pat Bergeson, Daryl Dybka, Boots Randolph and the one and only Chet Atkins on "Only My Heart". I hope that it is available soon. Tommy Jones is a master of tone and style.

- (d) Steve Wariner played bass guitar with Chet for some years and is a bright star, in his own right. He plays great country licks on a Fender Telecaster, thumbpicking style - alternating between thumb and first finger. He is a fine singer and songwriter. All of his talents are featured in his video *Steve Wariner Up Close*. He gets some soulful sounds out of the Telecaster on "Opening Tune", on his song dedicated to Chet: "For Chester B", and also on "Sails", which Chet

recorded on the CD by the same name. Steve explores the unique sound of the B Bender, as played many years ago by the great Clarence White in The Byrds. In addition, the video has some Chet style acoustic finger picking on "Back Home In Indiana" and "Copper Kettle".

- (e) Pat Bergeson played lead guitar on Chet & Jerry's great CD: *Sneakin' Around*, so he is another honorary inductee. In his instructional video (with transcriptions): *Contemporary Improvisation*, Pat shows some of the results of 20 years of playing lead guitar. His thesis is that you learn all the scales, in all the keys, and then just play. Some food for thought for those wishing to play lead guitar.

I WOULD LIKE TO DISCUSS SOME OF CHET'S PATENTED TECHNIQUES THAT HAVE BEEN ABSORBED BY TOMMY EMMANUEL INTO HIS STYLE:

(1) Open string runs

Tommy demonstrates a Chet open string run when he explores how he plays "Blue Moon" in *Up Close*. He describes this as an almost semi-tonal run. You can see the original Tommy version transcribed in this book in Ch.12 (bar 32). This sets out a basic open string run, with right hand fingering. Have a look at it before reading on.

The idea is to get the open string notes to bleed into the fretted notes in the run. The fingering of the right hand is also important as you do a forward roll, (p,i,m) and the reverse going backwards.

Tommy:

"If I want to work out the open string runs in

different keys, then I sit down and make them up. I have some stock standard ones that I haven't heard anyone else use. They are the ones that I try to go for, so that I don't sound like I'm playing every Jerry Reed and Chet Atkins lick that you can hear" -

(from a conversation with the author on 24.2.97).

See Chet's own articles on his signature technique in Frets 2/84 & 3/84 where he describes it as left hand rolls with open string runs. He starts with the basic runs in G and then demonstrates them in various keys. These runs are based on semi-tonal ideas.

You can see Chet use these runs to great effect on "Maybelle", "Young Thing" and "Lover Come Back" on his instructional video *The Guitar Of Chet Atkins*.

Buster B. Jones gives his own explanation of this technique in his instructional video *Bag Of Tricks And Pocketful Of Licks*, under the heading chromatic rolls. He shows why the French call him Le Machine Gun, when he utilizes the chromatic roll on "Cannonball Rag" and "Alabama Jubilee". Buster B. gives another compelling example of the use of the technique in his "Wizard Of Oz Medley" on his video *From The Woodshed To The Stage, Volume 2*. His instructional book *Bag Of Tricks And Pocketful Of Licks* (with Bruce Emery) has a very helpful section on open string chromatic scales, which shows you how to play the runs in various keys. The book has many other helpful ideas on improvisation, chord voicings, various hot licks, and a fine selection of tunes.

Marcel Dadi gives another demonstration of the idea in his video: *Nashville Picking, Vol. 2*.

Tommy Flint has written a book on these ideas, called

101 Hot Licks For Fingerstyle Guitar. This has many variations on the theme and is a great source for your own ideas.

(2) Pull-offs and Hammer-ons

Tommy:

"I use hammer-ons and pull-offs all the time. The important thing is which notes you choose to hammer-on and pull-off.

To hammer-on I hold one note, and hit a finger down on the next one. What you are doing, is transferring the power of what you are playing, from one finger to the other. The power starts out in one finger, and then I hand it over to the next finger. Often I lift off the first note. This helps me give the melody a vocal effect, without bending the note.

When I play a pull-off like in "Road To Gundagai" (see Chet's classic exercise, holding down a C chord, Ex.1 & 2, Frets 12/83), I anchor with my first finger, then pull-off by pulling down with the 2nd and 3rd fingers of my left hand, using the flesh part only. To get it all even, you have to develop a touch for it, where one note is no louder than the other. You always pull the note down. The secret of making it work, is to try to get the pull-off sounding like the open note. In order to get that really smooth, you'll have to practice a lot, and that will make your thumb ache, because you are using the muscle intensely. If I play it louder, then I use a fair bit of force in my left hand to try to keep it real steady, and make it real strong. As soon as I play it out, then you would hardly hear any difference between the notes, they would peel off. I pick the

notes with the thumb and the tip of the second finger of my right hand, where I have a callous. The idea of pull-offs like that, is to make it sound like it's just peeling off, rather than hearing all the notes sound individually. This is the only way that I can describe it. I don't think there's a Chetnut alive, who doesn't know that lick. It's just a classic lick. Also have a listen to Chet play hammer-ons and pull-offs on "Oh Baby Mine (I Get So Lonely)" on the L.P: *Chet*. He is the greatest peeler of all time" -

(from a conversation with the author on 24.2.97).

Tommy describes and demonstrates in *Guitar Talk* how he uses pull-offs and hammer-ons to embellish his melody playing. He also uses it to play very fast or flashy runs such as the ending lick on "Lady Madonna" as shown in *Up Close* and transcribed for this book in Ch.12.

He explores the use of a combination of pull-offs/hammer-ons with harmonics in *Up Close* and in Ch.11 of this book. You will have to study these explanations if you want to play "Up From Down Under" and "Amy".

Chet gives some great exercises to explain the technique and build up strength and speed in Frets 12/83 and Guitar Player 10/86 and 3/87. You can see Chet executing pull-offs in "Londonderry Air" on his video *The Guitar Of Chet Atkins*. Have a listen to the opening lick on "Big Foot" on Chet's recent solo CD: *Almost Alone*. The old master still has it.

Lenny Breau explains building up speed on pull-offs and hammer-ons in Guitar Player 7/82. He describes harmonic pull-offs and harmonic hammer-ons in Guitar Player 9/81.

These old Chet and Lenny articles have been for sale in booklet form from the Chet Atkins Appreciation Society (C.A.A.S.) - see Ch.14. I understand that some are available on the internet.

(3) The Superlick

Tommy plays these wonderful Chet piano arpeggios from time to time. He demonstrates his version of the superlick in his video: *Guitar Talk*, when he describes how he heard Chet play this strange sounding lick on "Cast Your Fate To The Wind".

Tommy:

"I always do the superlick with my thumbpick, up and down, as Chet demonstrates it in the articles, raking across the strings, but I don't do it as good. Chet often plays the superlick with his fingers. He alternates between one and the other" -

(from a conversation with the author on 24.2.97).

Chet demonstrates the classic superlick in Frets 6/83 and the son of the superlick in Frets 8/84.

(4) Three finger rolls

These are also referred to as forward rolls. They are banjo ideas adapted to the guitar. Tommy plays rolls a lot, but in many different ways, depending on the mood of the song.

Chet explains his approach in Frets 12/85 and Guitar Player 7 & 8/86. Chet uses the right hand thumb, and three fingers. The thumb (p) plays the bass notes on the 6th, 5th and 4th strings; (i,m,a) fingers play the the 3rd, 2nd and 1st strings respectively.

See Chet do this on video when he plays "Maybelle" - on *The Guitar Of Chet Atkins*.

The Zen Master of these rolls is Jerry Reed. In Ch.8

you will find extensive references to Jerry's use of the ideas. He plays rolls in a unique way, as he does not use the index finger of his right hand when he chooses to "claw a while".

Merle Travis played these rolls with the thumb and index finger alone. This is not recommended, but if you want to play a song in Merle's style then you might like to try it.

(5) Harmonics

Tommy Emmanuel's explanation of his harmonic technique and how he got the idea from Chet is fully explored in *Up Close* and in this book in Ch.11: Cascading (Artificial) Harmonics, where you will find the basic exercises/arpeggios and a transcription of "Up From Down Under".

Chet is widely known for his cascading harmonics, which he first used on an arrangement of "White Christmas" in 1961. Chet first heard single-string harmonics on Django's records in about 1949, and then adapted a steel guitarist technique of plucking a harmonic note and then playing the next string with the thumbpick. The next step was to play a harmonic on the third string and then pluck a harmony on the first string with the third finger. The arpeggios came soon after. On a D9 chord, for example, the notes from low to high would be A,D,F#,C,E & A. With the 3rd finger of the right hand you pluck F#, then you play the harmonic A (6th string) with the thumb and 1st finger. Next, you play a pure tone C with the third finger, followed by a D harmonic played with the thumb and 1st finger. On the 2nd string you pluck E with the 3rd finger. Finally, you play an F# harmonic with the thumb and 1st finger. You can barre anywhere on the guitar and play these harmonic arpeggios. Lenny Breau got the idea for his incredible

harmonics by hearing Chet play on "Chinatown, My Chinatown". Chet credits Lenny with adding the pull-off to the basic idea.

See Chet demonstrate his technique in his beginner's video: *Get Started On Guitar*. Chet gives another demonstration and explanation of the technique at normal and half speed, when he plays "When You Wish Upon A Star" in the video: *The Guitar Of Chet Atkins*.

John Knowles also has an explanation in words and pictures in his excellent tunebook *Chet Atkins Note-For-Note*. Chet explains it for himself in Frets 4, 6 & 7/84.

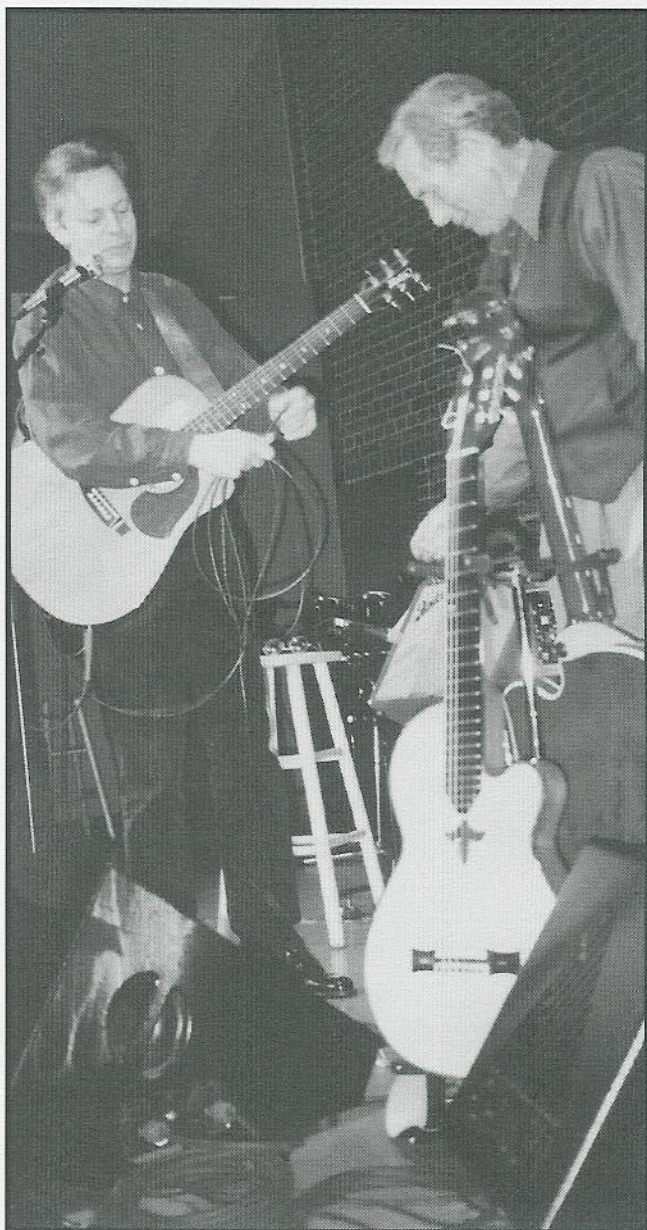
Lenny Breau expands on the theme in *Guitar Player* 5,6,7,8,9 & 10/81. John Knowles has a section on Lenny's harmonics in his book *Lenny Breau. Fingerstyle Jazz*.



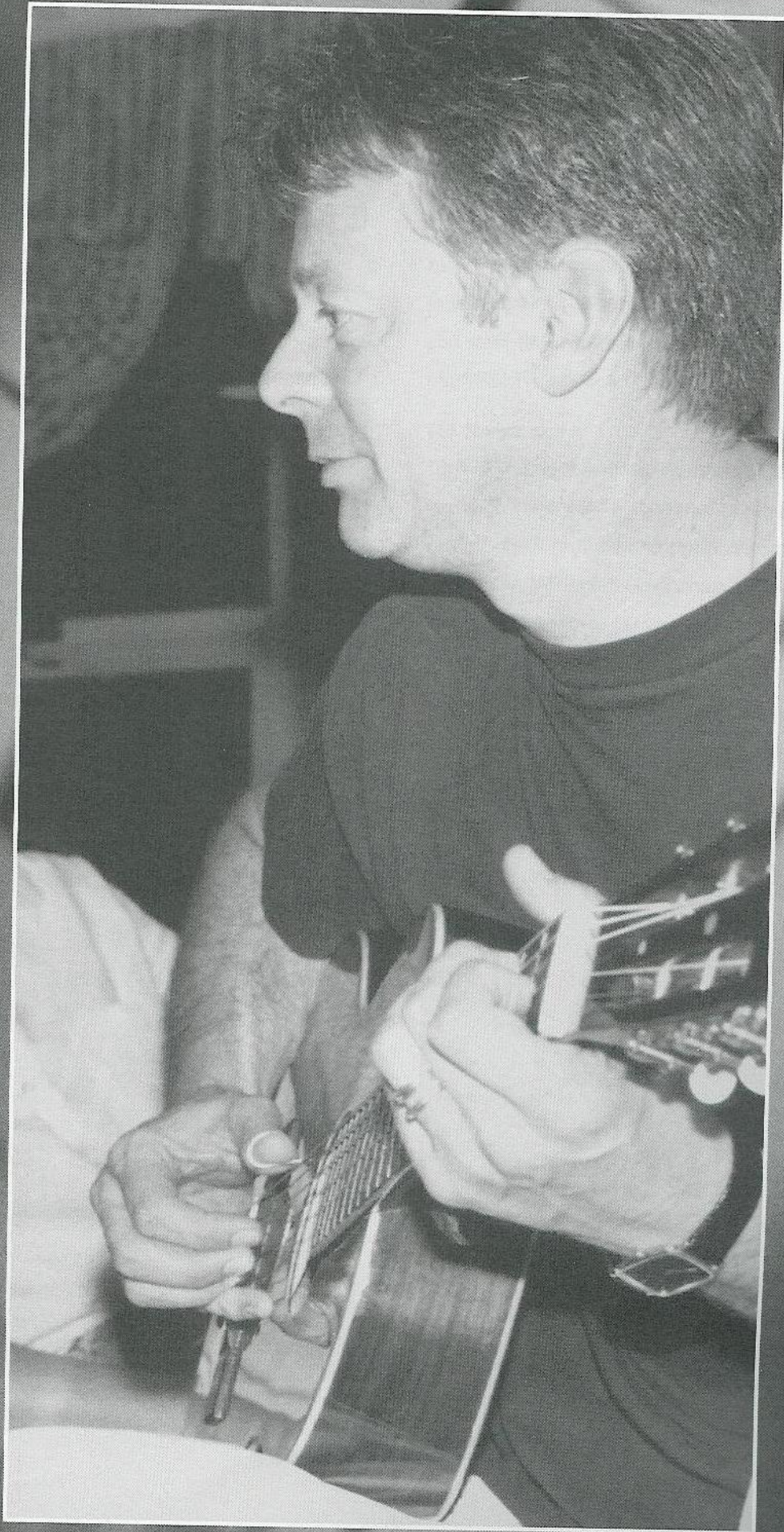
Tommy impresses The Chief at Caffè Milano 1996

(6) Knucklebusters

In Chet's video for beginners: *Get Started On Guitar* he demonstrates some warm-up exercises called knucklebusters. These little beauties are designed to develop your left hand co-ordination, finger independence and your concentration (see also the accompanying book for a printed explanation).



"Can you plug this in the rear, Chet?"



CHAPTER 7

Boom Chic Fingerstyle Guitar

(From a TE tuition clinic at Cairns in October 1995, a concert at The Basement on 7.12.96, Tommy's video *Up Close*, and a conversation with the author on 15.1.97. I have used Tommy's actual words, as a general rule).

I want to spend a minute explaining this style for you. Now kids, you may wonder where all this comes from, how you do it, what is going on up here, well, I am going to try and explain it. I've never had a lesson in my life, and I don't read music. I'm a player who plays everything by ear, so I learnt to play by using the two D's: Determination and Dedication. If you stick with those two guys, those two teachers, then you can go a long way, from Bondi to the inner city. I want to show you a little bit about this style, because it gives me a lot of pleasure to be able to play this way.

The origin of the name, boom chic, is the sound that the bass makes.

First you play the boom and then the chic. You mute the bass, but you can mute it too much, it's a feel thing, you get it so that you get enough note through and still get the chic part. You develop a feel for how much pressure you put on the string. It's just a tiny bit, and you make sure that you don't touch those top strings (i.e., the G, B & E strings) so that you get that melody ringing out nicely. I first heard Chet Atkins do this on "Windy And Warm" (see Ch.6).

We have to "educate" the thumb, in order to develop the idea of independence, so that the thumb can be thought of as a different player, accompanying your fingers whilst they play the melody and endless variations.

The first thing you have to do is to get the thumb to do all the work.

TOM'S THUMB

(Peter transcribed these exercises from Tommy's instructional video: *Tommy Emmanuel Up Close*).

I'm going to show you how to get started on this.

Take your thumbpick and with the palm of your hand you just rest it on the strings so that it mutes it slightly, so that it isn't too loud and jangley. It has to be slightly softer than when you play the melody, so the melody stands out.

You just put the palm of your hand over the string on the bridge, so it's just enough to sound the note, but it's very percussive. This is sometimes called a muff bass.

Exercise 1

To get you started, take a chord shape like a C, then an F, then G, then C. I'll demonstrate the boom chic with the thumb alone, with a standard alternating bass pattern. You'll find that even doing that will be difficult for the first day or two. Initially you won't be able to hear the notes through the mute, you'll fumble around, and you'll say to yourself: "Do it, come on".

The purpose is to get the thumb going on its own.

Rest all the fingers of your right hand on the face of the guitar.

On the video I play this very slowly, and then a bit more up tempo.

Exercise 2

Then with the first three fingers of your right hand play the top three strings, i.e., the 1st, 2nd & 3rd strings and play a chord at the start of every bar, like on the 1 of each bar. That will feel like a major achievement when you can do that. (Author's note: Tommy calls these the bottom three strings on the video, but most others refer to them as the top three strings).

The idea is to get the fingers in, whilst you keep the thumb going at the same time.

This will help make the thumb independent.

Once again, I play this slow, and then up to tempo.

Exercise 3

Then, make a little skip at the end of each bar, at the end of each chord. What that will do is start to slowly give you independence between your thumb and your fingers. It's a very simple thing but in actual fact, when you first go to do it, it's going to be "Mission Impossible". But your hand will slowly start doing it, and once that happens, then your mind will say: "Oh, yes, now I understand how this works", and then you'll start to get adventurous straight away.

Exercise 4

Finally, it is a good idea to start moving your fingers whilst keeping the bass going.

I play this on the video with a swing feel.

Practice this over and over, until you have the thumb doing the bass part independently of the fingers.

I have always started my pupils with the four exercises from "Tom's Thumb" as the first lesson in fingerpicking. I knew from teaching Rex Goh, Michael Fix and Ken Francis, that this way works, so I stuck with it.

FREIGHT TRAIN

(Peter transcribed this from *Up Close*).

Once you have worked "Tom's Thumb" out a little, you can start to learn a tune, and I would suggest learning "Freight Train", because it's a really good song to start with.

This is always the first tune that I teach people how to play.

I first heard this played by Bob Clark, a Tamworth based guitarist, when I was about 10. He was the first guy that I ever saw boom chic, as in actually seeing the style played in front of me. He plays with a pick, which gave me the idea for playing with fingers and a pick. I was wrestling with it for a long time. Eventually, I moved on to a thumbpick. He unlocked the door, and it all came flooding out.

As I said before, to get the boom chic happening you have to mute the bass.

I always mute the bass to get that sound. If you can get that without muting the bass, then you're a better man than I am, Gungadin.

The fleshy base of the thumb is actually resting on the bridge. When you play a little run, you let it off a little bit. The thumb should be able to create the feel all on its own.

Then the fingers go walk about. I might play it with, and then without a muted bass, to make it interesting.

(Author's note: you can see Chet playing "Freight Train" on the video: *Rare Performances 1955-75*. You will note that Chet does the E7th part at the 5th position. He does some wonderful variations.)

TRAMBONE

(Peter transcribed this from *Up Close*).

I think of this song as the most delicious thickshake that you could ever have when you're a kid, triple chocolate - like your tongue tasting the greatest morsel that it's ever had.

It just oozed greatness coming out of the speakers, you just couldn't get enough of it. By the time it got to the end of the song, you were ready to pick up that needle and whack it back again, because you wanted to hear that track again, and again.

I first heard Chet playing this song when I was about twelve years old. I wasn't aware of how he was doing it, I just knew that it was so incredible, the tone and richness of the whole thing, it blew me away. I heard it on *The Best Of Chet Atkins*.

This is always the second tune that I teach people, because it gives you a chance to hold the melody (a sustaining melody), with a non-sustaining backing, when you play it in the boom chic style. You will see another example of this idea in Ch.12: "A Taste Of Honey".

"Trambone" gets you playing and holding a position, you're playing the same thing, plus it's so nice to your ear. When you are learning, you have to have something that sounds really incredible. We're used to that song and love it, but when someone young hears this tune for the first time, then it just blows their mind: it's so melodic and beautiful, which sums up Chet.

The other thing that knocked me out about The Nashville Sound, which Chet was responsible for, was how rich and beautiful everything sounded that came out of Nashville. So many great records, like Jim

Reeves, Perry Como, Charlie Pride. There's a great description on the back of *Chester And Lester*, where it says that the Nashville musicians play "as clear as mountain water".

(Author's note: you can see Chet play boom chic for yourself on "Bye Bye Blackbird" - on the video: *The Guitar Of Chet Atkins*. This is a classic example of the technique).

WINDY AND WARM

(Peter transcribed this from *Up Close*).

What I'm actually doing here is I'm playing the bass and some of the rhythm with my thumb, some other rhythm parts with my first finger, and the melody with the other two fingers. So I am dividing my hand into three sections. I'll show you how this works. We have the bass, with the thumb. When you first start doing this, you must not take your four fingers off the body of the guitar. You have to train your thumb to do something that it does not want to do. You will find out when you try to do this, that your thumb will retaliate. You didn't know that you had a rebel thumb. Then we add a bit of rhythm, I practised that bit for fifteen years. Get that really smooth. Then we add the melody on top of that. I'm going to play this little tune for you now. This is the first song that I worked out in this style, it changed my life. It's a little blues number called "Windy And Warm".

(Author's notes are set out below).

See the introduction to Ch.6 above, for the background on the first time that Tommy heard Chet play this classic John D.Loudermilk tune, when he was aged 7. This was the first Chet tune that Tommy ever heard.

This arrangement has all the elements: bass, rhythm and melody. Played with a thumbpick, you can convert the guitar into an orchestra.

Have fun with this arrangement. Tommy's bridge is different to other versions you may hear - amaze your friends.

You can see Chet playing "Windy And Warm" on the video: *Rare Performances 1955-75*.

Marcel Dadi teaches his own version on his video: *Nashville Picking, Vol. 2*. This has an interesting introduction. The split screen is helpful.

Doc Watson teaches another version on his tutorial video: *Doc Watson*. Doc plays an E bass at the start of his Am chords, which is the reverse of everyone else. This video has the right hand in a teardrop, from time to time, to enable you to see both hands at the same time.

LIMEHOUSE BLUES

(Peter transcribed this from Tommy's first LP: *From Out Of Nowhere*, re-released on CD in 1990).

(Author's notes hereunder).

Tommy trades licks with Pee Wee Clark on the pedal steel.

He was inspired to play this tune after hearing Chet and Jerry play a wonderful duet version on *Me And Chet*. They play it in the key of G, high up the fingerboard. TE plays it in F at the first position, with a key change to C.

Chet and Les Paul did a great version on *Chester And Lester. Guitar Monsters*.

I would also refer the reader to Django's classic

version on Swaggie S 1305 and on Vol. 1 of the boxed set (see Ch.15).

This is one of my favourite Tommy arrangements. It works really well as a solo guitar piece, particularly on a nylon stringed guitar. The piece is a lot easier to play if you don't alternate to a C on the third beat of the F bars; might I suggest that you start with an alternating bass between the F on the 6th string and the F on the 4th string. Once you master the tune then you can try to play the harder bass line.

TOMMY'S STEPS TO WORKING OUT A BOOM CHIC ARRANGEMENT OF ANY SONG:

- (1) Play the melody alone.
- (2) Work out a way of getting the melody within the chords.
- (3) Play the melody together with an alternating boom chic bass.
- (4) Physically make your hands do it, i.e., get used to the fingering.
- (5) Concentrate on playing everything in time.
- (6) Practice it until you don't have to worry about the fingering.
- (7) Make your rhythm and bass sound nice.
- (8) Concentrate on playing the melody with feel, i.e., making the melody feel good. That is the key to making this style work.
- (9) I usually use the second finger of my right hand as the main melody finger.
- (10) For variations, you might try to anticipate the

melody, i.e., you can make it go ahead of the beat; or, alternatively, you might play it behind the beat.

The hardest thing about this technique is to make the melody stand right out, and make the bass and rhythm sit behind it. Remember that you're going to be doing something that you've never done before, so, it's going to be awkward, and you're going to think that you're a silly galoot, e.g., "why can't I make my hand do this?"

AUTHOR'S NOTES ON BOOM CHIC

Tommy can play you a boom chic arrangement of almost any tune.

They all share certain characteristics:

- (a) A solid bass line which is played like the left hand of a piano part. Tommy's bass lines are usually centred around the basic chord shapes with walking bass runs and other little tricks to make the accompaniment interesting. You can tell the time of day by his bass line which never misses the beat. You will see Tommy thumping away with the heel of his left foot, to keep the thumb of his right hand in time.
- (b) The bass line is usually muted. This helps keep the melody and accompaniment separate.
- (c) His strong melodic sense: you can sing Tommy's melodies as he plays them. He gets the melody line to rise above the accompanying bass line and chords. It is a good idea to sing the melodies to yourself, when attempting to play any of his arrangements or original songs.
- (d) Some strange chords. For a guy who does not

read music, Tommy certainly knows the names of almost any chord, in almost any position. He relies heavily on various Tommy chords to achieve certain voicings in his accompaniment. It seems that many of these chords come from Chet Atkins and Merle Travis.

- (e) Heavy reliance on the thumb of the left hand as a chordal finger, a la Merle Travis.
- (f) Speed. Tommy can play any tune faster and more accurately than you would think humanly possible.
- (g) Expression. When Tommy plays a tune he nails it.
- (h) Tommy's style. I refer my readers to Tommy's instructional videos. See for yourself.

In the *Guitar Talk* video I refer you specially to the sections on making music out of the notes, groove, tapping your foot to feel the music from your body (keeping time/pulse) and playing the melody.

Just play *Up Close* and soak up the style, like bread in dripping. His standard of performance is perhaps what distinguishes this from the pack of instructional videos available today, with the notable exception of *The Guitar Of Chet Atkins*.

- (i) Love of music. Something you can't buy or learn. To see Tommy play is to see a man transported by his own music. A rare event. Try and let some of that rub off on your own playing, and try to play with the attitude that you are going to uplift yourself and your listeners.
- (j) As Chet says on the inside sleeve of *The Day The Finger Pickers Took Over The World*: "Tommy has impeccable musical time and coordination".

Tom's Thumb

(Transcribed by Peter Pik from Video : "Tommy Emmanuel Up Close". © Copyright 1996. Sony Music Video.2007002
Notes set by Ian Miller)

Music by Tommy Emmanuel

Exercise 1

Exercise 2

Exercise 3 - with Swing Feel :

The score is divided into four systems, each with a guitar staff (treble clef) and a bass staff (bass clef).
System 1: The guitar staff begins with a whole rest, followed by a double bar line and a measure with a C major triad (C4, E4, G4) and a quarter note C5. The bass staff has a whole rest, followed by a double bar line and a measure with a C major triad (C3, E3, G3) and a quarter note C4. Chord diagrams for C major are shown above the guitar staff and below the bass staff.
System 2: The guitar staff has a whole rest, followed by a double bar line and a measure with a C major triad (C4, E4, G4) and a quarter note C5. The bass staff has a whole rest, followed by a double bar line and a measure with a C major triad (C3, E3, G3) and a quarter note C4. Chord diagrams for C major are shown above the guitar staff and below the bass staff.
System 3: The guitar staff has a whole rest, followed by a double bar line and a measure with a C major triad (C4, E4, G4) and a quarter note C5. The bass staff has a whole rest, followed by a double bar line and a measure with a C major triad (C3, E3, G3) and a quarter note C4. Chord diagrams for C major are shown above the guitar staff and below the bass staff.
System 4: The guitar staff has a whole rest, followed by a double bar line and a measure with a C major triad (C4, E4, G4) and a quarter note C5. The bass staff has a whole rest, followed by a double bar line and a measure with a C major triad (C3, E3, G3) and a quarter note C4. Chord diagrams for C major are shown above the guitar staff and below the bass staff.

The image shows a musical score for the song "The Rose Tree" on guitar. The score is written in 3/4 time and consists of three systems. The first system shows the melody in treble clef and a bass line in bass clef. The second system shows the melody in treble clef and a bass line in bass clef. The third system shows the melody in treble clef and a bass line in bass clef. The score includes various musical notations such as notes, rests, and bar lines.

Freight Train

(Transcribed by Peter Pik from video : "Tommy Emmanuel Up Close" . © Copyright 1996. Sony Music Video.2007002
Notes set by Ian Miller)

Words and Music by PAUL JAMES and FRED WILLIAMS

Lively Bounce ♩ = 110

Chords and Fingerings:

- Measure 1: C (3 0 2), C (3 2 2), C (3 2 2), C (3 5 3)
- Measure 2: C (3 0 2), C (3 2 2), C (3 2 2), C (3 5 3)
- Measure 3: C (3 0 2), C (3 2 2), C (3 2 2), C (3 5 3)
- Measure 4: C (3 0 2), C (3 2 2), C (3 2 2), C (3 5 3)
- Measure 5: Dm7 (6 3 5), Dm7 (5 7 5), Dm7 (5 7 5), Dm7 (5 7 5)
- Measure 6: Dm7 (6 3 5), Dm7 (5 7 5), Dm7 (5 7 5), Dm7 (5 7 5)
- Measure 7: G13 (0 3 2), G13 (0 3 2), G13 (0 3 2), G13 (0 3 2)
- Measure 8: G13 (0 3 2), G13 (0 3 2), G13 (0 3 2), G13 (0 3 2)
- Measure 9: E7 (0 2 0), E7 (0 2 0), E7 (0 2 0), E7 (0 2 0)
- Measure 10: E7 (0 2 0), E7 (0 2 0), E7 (0 2 0), E7 (0 2 0)
- Measure 11: Am (0 2 0), Am (0 2 0), Am (0 2 0), Am (0 2 0)
- Measure 12: Am/G (0 2 0), Am/G (0 2 0), Am/G (0 2 0), Am/G (0 2 0)
- Measure 13: F (1 2 3), B7/F# (2 1 3), C/G (0 2 2), G13 (0 3 2), C (0 2 2), G9 (0 2 2), C (0 2 2)

Trambone

(Transcribed by Peter Pik from video : "Tommy Emmanuel Up Close" . © Copyright 1996 . Sony Music Video.2007002
Notes set by Ian Miller)

Words and Music by Chet Atkins

Moderate Bounce (♩ = ♪♩♩) ♩ = 160

1

C Am

5

F D7/F# G7/6sus4

9

G7 C Am

13

CIII

F G13 P C H G11 C

Windy and Warm

(Transcribed by Peter Pik from video : "Tommy Emmanuel Up Close" . © Copyright 1996 . Sony Music Video.2007002
Notes set by Ian Miller)

Words and Music by John D. Loudermilk

Swing Feel ♩ = 144

1

Strum with Thumb Pick.....

Bb7 A7 Ab7 G7 Gb7 F7 E7 H Am

1/2

5

H S S P P H

E7 Am

1/2

9

H Em Am Am H

1 2

p p p

13

H s s m i m i Brush H s s m

Nat. Harm H

[illegible]

33

m m i m i m m i p p

F H P Dm E7

1 1 3 1 3 3 3 1 2 3 0 2 3 2 3 1 0 2 0 3 2

37

Am H E7

1 3 1 3 3 1 2 0 2 1 3 1 3 5 3 1 2 0

41

Am H G Am

1 3 1 3 3 1 2 0 2 1 0 0 2 2 2 1

45

♯♯ s A A7P A A7 s

♯♯ s A A7P A A7 s

5 5 3 2 5 0 1 2 5 3 5 8 9 5 7 0 4 5

[illegible]

Limehouse Blues

(Transcribed by Peter Pik from CD : "From Out of Nowhere" . © Copyright (1990) Trafalgar Music Pty. Ltd.
Dist. by WEA.256196-2 Notes set by Ian Miller .)

Lively Bounce $\text{♩} = 128$

Slide Down

Words by DOUGLAS FURBER

Music by PHILIP BRAHAM

[illegible]

5

D7/F#

The musical score for guitar consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody line with various notes and rests, including a 9-measure rest at the beginning. The bottom staff is a bass clef and contains a bass line with fingerings (0, 1, 2, 3) and chords labeled C, E7, and Am. The chords are positioned above the staff, and the bass line includes a 9-measure rest at the end.

13

H

S

D7/F#

S

D7

G/B

A#dim

Am7

G

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17

F#7 F7

21

D7/F#

25

C A7 Dm

29

Fm G9 C



CHAPTER 8

Jerry Reed: The Kid/Songwriter

Tommy Emmanuel on Jerry Reed:

"The first time I met Jerry Reed was on the telephone. I had recorded "Villa Anita" with Chet in 1993, and he arranged the conversation, which took place on Chet's phone. I told Jerry that I thought that he was the most innovative guitar player in history; that I couldn't tell him what it meant to have him in my musical life, he had been so great; that I loved playing his songs; I loved his song writing; that I'd learnt a lot about the instrument, music and melody from him; that I loved the soul that he sang with and that on behalf of every other guitar player in the world, would he make an instrumental album because we wanted to hear him play more.

Then in 1995 I played at Les Paul's 80th birthday party with Chet, and I was able to speak to Jerry once again. He told me that he was writing some new songs, and wanted to get back to performing live again. I heard some tapes of the new songs and he's singing great and playing great things on the Telecaster, some really funky things.

When I think of Jerry Reed I think about his sense of humour, the incredible lyrics and the soul with which he sings, things like (recites from memory):

"When the sun came up this morning,
I took the time to watch it rise,
and as its beauty struck the darkness
from the skies,
I thought how small and unimportant,
all my troubles seemed to be,
and how lucky another day belongs to me.
And as the sleepy world around me,
woke up to greet the day,
all its silent beauty seemed to say,
so what my friend if all your dreams,

you haven't realised,
look around you boy
you have got a whole new day to try,
today is mine - today is mine
to do with what I will,
today is mine - my own special cup to fill,
to die a little that I might learn to live,
to take from life that I may learn to give,
today is mine""

("Today Is Mine" from Jerry Reed LP: *Oh What A Woman!*) -

(from a conversation with the author in January 1996).

"Jerry Reed is the most innovative guitar player in history. I don't think that many people realise that, you've only got to listen to his recordings to know how incredible he is. He created a style - he took a style from the Chet Atkins school, sliced it clean off, he took the camembert and made it blue vein. He made it funky. He took a great idea, which is the Chet style, and made it his own thing, and did something totally different with it. That is the sign of a great innovator, a genius.

My friend and co-producer on the *Can't Get Enough* CD was Randy Goodrum, who worked in Jerry Reed's band before he worked with Chet. He co-wrote "Lightning Rod" with Jerry, and all those really difficult tunes to play, and he played keyboards on *When You're Hot, You're Hot*. Randy rang Jerry and said: "You've got to come around and meet this guy".

I played a couple of tunes for Jerry and he just loved it. He was so sweet. The way he described me was: "you've got it, it's in your ethos. It's not something you done learned, you were born with this". I played a few tunes for him, and then we started playing his tunes together, like "East Wind", "The Claw", "Mr Lucky". He got quite serious for a while, and showed me little things that I needed to know, like some things in "East Wind", the correct fingering. But he is a very self deprecating kind of guy, Randy said that it's normally very difficult to get him to play, because he doesn't like playing in front of people. But he stayed so long that the sun went down, and his wife was calling after him.

I played "Guitar Boogie" for him three times. He said: "You've got a hit record, right there". Each time I go to Nashville, I always make sure that I

ring him, inquire after his health and say: "You're the greatest guitar player ever born, don't go shaving." No one has done what he has done, no one, he's the only one.

As Chet described Jerry to me one day: "Only once in a lifetime does something come down the river like that" -

(from conversations with the author in 1996 and 15.1.97).

Tommy has not recorded any of his tunes (he does his own version of "Limehouse Blues" on *From Out Of Nowhere*), but he has performed "The Claw" as a solo and he also plays a claw style part in his version of "Lady Madonna". I have heard tapes of him playing "Sugarfoot Rag", "Liebestraum", "Nashtown Ville", "Just Another Rag", and "East Bound And Down". You can hear a lot of Jerry in Tommy's playing. In Tommy's instructional video *Guitar Talk* he makes reference to singing a melody line and then playing it during a solo. You will hear Jerry do that from time to time as the mood takes him. See, for example, "I Saw The Light" from the L.P. *Me and Chet*. You can sing the melody to yourself whilst you play the same notes on the guitar or you can sing out loud and play a duet with yourself. George Benson is another one who does this. I have heard Tommy play "How High The Moon" with Michael Fix during a guitar lesson and Tommy sings the melody which he wants to play and then plays that melody on the guitar, on top of the rhythm guitar part. His CD single: *Villa Anita* features "Day Tripper"/"Lady Madonna" and "Dixie McGuire". From time to time you will hear Tommy happily singing along with himself. So, instead of thinking about chords and the scales that go with those chords (or pentatonic scales etc), you simply sing the melody which you think is appropriate, and try to play that melody on the guitar. When Jerry

takes a solo you notice his melodic sense, individual technique and sense of humour. The same might be said of one T.Emmanuel. You simply must listen to Jerry as well as Chet if you want to understand where Tommy is coming from.

Jerry Reed was born in Atlanta, Georgia (wasn't everybody - according to Jerry) on 20th March, 1937. Jerry was interviewed by Guitar Player magazine for their March 1971 issue. He started playing when he was eight years of age. According to Jerry in the GP interview:

"I grew up listening to Chet's albums and haunting honky-tonks and bars, stealin' everybody's licks, and giggin' and sittin' home mostly. I took one formal lesson and the teacher told me to throw my thumb pick away, and I wasn't goin' to have any of that. When I was young, the guys I wanted to emulate were Chet Atkins, Les Paul, Johnny Smith and Merle Travis. The way I pick now just sort of evolved out of hasslin' with it...as far as practice goes, you've gotta love guitar. Love sitting down with it 18 - 20 hours a day. I did it and I don't regret a minute of it. I've sat there and played, lost sleep and picked, and dug and dug for ideas. I lived with that instrument day and night for 25 years. That's what it takes to get better."

Django Reinhardt was another major influence on Jerry Reed, you can hear some of Django's fire when Jerry takes a hot solo (see Ch.5).

Readers may already know Jerry by virtue of his hilarious performance as the truck drivin' nut in *Smokey And The Bandit* (with Burt Reynolds) and *The Waterboy* (with Adam Sandler). Some of his early records are a strange mixture of styles as it was obvious that no one really seemed to know what to

do with him. Jerry became well known as the writer of two of Elvis Presley's big hits: "Guitar Man" and "U.S. Male". Jerry's humorous lyrics and clawing guitar style helped The King revive his flagging career at a critical stage.

Jerry recorded some scintillating guitar work amongst a lot of "middle of the road" ballads. Even Jerry himself said in the GP article that:

"I first recorded country for Capitol, but they dropped me 'cause I wasn't sellin'. I went with Columbia next, then to RCA in 1965. Nothin' much happened there either until about a year later Chet urged me to stop trying to be commercial, just be myself. So I tried some of my own things like "Woman Shy", "Guitar Man" and "U.S. Male". Right then I knew it. I said, "Where have I been all my life?" That's when things started happening for me. Of course, I think it was timely that I waited. Had I been any younger or done it sooner I probably wouldn't have recognized it."

Chet Atkins has said this of Jerry:

"Some of my happiest moments have been spent learning a new Jerry Reed tune. His compositions are so well thought out technically and are so musically appealing. These are little gems of musical perfection and I believe (in spite of his awesome talent in other areas) Jerry will best be remembered for his composing efforts" -

(from John Knowles' wonderful songbook on Jerry).

You can see Chet and Jerry play "Jerry's Breakdown" together on the video: *Legends of Country Guitar*. Jerry's incredible right hand rolls are played without using the first finger, he tucks it up out of the way. The other thing that is obvious is Jerry's drive and sense of humour.

FROM MY POINT OF VIEW, SOME HOT PICKIN' HIGHLIGHTS OF JERRY'S CAREER ARE (WITH THE CORRESPONDING LP REF.):

"Tupelo Mississippi Flash" and "Hallelujah I Love Her So" (from *Nashville Underground*); "Love Man" (from *The Fabulous Jerry Reed*); "Georgia On My Mind", "Sittin' On Top Of The World", and "Are You From Dixie" (from *Jerry Reed Explores Guitar Country*); "Alabama Jubilee" (from *Cookin'*); "Mule Skinner Blues" and "Amos Moses" (from *Georgia Sunshine*); "The Claw" and "Guitar Man" (from *The Unbelievable Voice And Guitar Of Jerry Reed*); "Country Boy's Dream" and "Framed" (from *Ko-Ko Joe*); "Careless Love" (from *Jerry Reed*); "Goodnight Irene" (from *Hot A' Mighty*); "Lord, Mr Ford" and "That Lucky Old Sun" (from *Lord Mr Ford*); "Saint Louis Blues" (from *A Good Woman's Love*); "Alabama Jubilee" (from *Both Barrels*); "Phantom Of The Opry" and "(I'm Just A) Redneck In A Rock And Roll Bar" (from *Jerry Reed Rides Again*); "Second-Hand Satin Lady (And A Bargain Basement Boy)" and "Jiffy Jam" (from *Half & Half*); "East Bound And Down" and "Sugarfoot Rag" (from *Texas Bound and Flyin'*); "Nine Pound Hammer" and "Guitar Man" (from *Jerry Reed Live*); the ENTIRE album: *The Man With The Golden Thumb*; "Hard Times", "Good Time Saturday Night", "The Bird", "I'm A Slave" and "I Get Off On It" (from *The Bird*); "Good Ole Boys" (from *Ready*); "When You Got A Good Woman It Shows" (from *Lookin At You*).

It is required listening to have *Me And Chet*, *Me And Jerry* and *Sneakin' Around*. If you could procure *Half And Half* and *The Man With The Golden Thumb* as well as *Chet Atkins' Alone*, *Me And My Guitar*, *Chet Atkins Picks On Jerry Reed* and *Best Of Chet Atkins And Friends* then you would have the recordings to go

with the instructional books to enable you to play the cream of Jerry Reed's tunes. In my opinion, these are the recordings which you should try and find at your local second-hand store or write to Guitar Records in the U.S.A. (see Ch.15).

There are a few compilation CDs of Jerry's work: *The Best Of Jerry Reed*, *The Essential Jerry Reed* and *Guitar Man*. In my opinion, the best one by a country mile is the Japanese import *Alabama Wild Guitar Man*, which includes "Reedology", "Struttin'", "Jerry's Breakdown" and "The Claw".

Mastery of some of Jerry's solo guitar instrumentals will go a long way to helping you play like Tommy. In the opinion of Chet and many others, Jerry is one of the finest composers of music for the guitar. He combines piano voicings, unique picking patterns, a fine sense of melody, and a sense of humour to create three minute symphonies.

Jerry employs his own clawing style of picking for his right hand, derived from banjo players. He rolls with his thumb, middle and ring fingers, and tucks his index finger under. As Jerry told Craig Dobbins in *The Guitar Style Of Jerry Reed* at p.10:

"...it just felt easier to do it that way. I thought, "This is so easy to do, I'll just make that my thing, and that'll be my sound." And so it became my sound, and that's what you're looking for".

John Knowles will go down in my book (excuse the pun), as the great teacher who first showed the world the secrets of Jerry Reed's unique tunes and picking style. Thanks, John.

Craig Dobbins' wonderful new book carries on this tradition, so that the Jerry Reed message in the bottle may please and delight a wider audience.



"Let's claw a while"

Photo: J.T. Phillips

HERE ARE THE BOOKS WHICH HAVE TRANSCRIPTIONS OF JERRY REED TUNES (SEE CH.15 FOR THE FULL LIST OF TUNES):

Jerry Reed: Heavy Neckin' by John Knowles.

I recommend this book to you. It is now out of print. John initially distributed it via Sound Hole, then Mel Bay. Hal Leonard now owns Jerry's songs. Hopefully, it will be available soon, as it is a classic work on Jerry Reed. If John Knowles never did anything else in his life, then he would have left his mark with this book. A cassette was available. It helps you play these tunes because John plays them slowly and in tempo, and it might be hard to track down all of the necessary LPs. I have heard Tommy play "The Claw" live and you will see part of its influence on the muted section of Tommy's version of "Lady Madonna". Jerry recorded his first version on *The Unbelievable Guitar & Voice Of Jerry Reed*, and a second more laid back version with Chet on *Sneakin' Around*. Perhaps Chet's rendition on *Alone* is the one to aim for - a nylon string solo which shows why Chet is called "Mr Guitar". Jerry Donahue has recorded a chicken pickin' version, transcribed in *Guitar Player* magazine, together with a copy of the song as a vinyl lift out (see Ch.15). Another version is available on The Hellecasters CD: *Escape From Hollywood*. Lenny Breau does a wonderful version on *The Brad Terry Tapes: Vol. 1*. "Struttin" is a great party piece. Chet's version on *Me And My Guitar*, recorded on his nylon string guitar is simple, precise and wonderful. "Jiffy Jam" - the timing of this piece is hard to get without listening to someone else play it properly. Why not listen to Jerry Reed play it on *Half And Half*. "Blue Finger" is a bit like "Jiffy Jam" - listen to Chet play it

on *Alone*. "The Early Dawn (La Madrugada)" is a fairly straight classical piece, for those so inclined - Chet plays it on *Chet Atkins Picks On Jerry Reed*.

"Reedology" is a little gem - you'll find Jerry playing it on *Red Hot Picker* and on the CD *Alabama Wild Guitar Man*.

The Guitar Style Of Jerry Reed! by Craig Dobbins.

This new book has a great selection of tunes from the magic trio of albums: *Me And Chet*, *Me And Jerry* (both are Chet and Jerry duets) and *Chet Atkins Picks On Jerry Reed* - these are part of my "desert Island" selection. Jerry gave Craig an interview, so we get some rare insights into Jerry's music and sense of humour. Craig has a tape available of him playing the tunes. See Ch.15 for a list of the tunes.

The Guitar Of Jerry Reed by Michel Lelong.

Nine of Jerry's greatest tunes are transcribed here, in music and tab. See Ch.15 for the list. The book comes with three cassettes of explanations and demonstrations by the author.

SOME RECENT RECORDINGS FEATURING JERRY REED TUNES:

Richard Smith plays "Honkin'" on *Welcome To Smithville*. This is a rarely played classic Jerry tune. I would put it in the same league as "Jiffy Jam" and "Mr Lucky".

Jim Nichols plays "Struttin'" and "Funky Junk" on his wonderful CD *Jazz & Country*. As well as being a great picker in the Jerry Reed tradition, Jim can play Chet/Merle/Django as the mood takes him. At the C.A.A.S. Convention he has shown his talents as a

soloist, with band (featuring his lovely wife, Morning, on the vocal refrain), as a sideman with Romane, and at lengthy jam sessions with T.Emmanuel.

INSTRUCTIONAL VIDEOS ON JERRY REED:

Marcel Dadi teaches you how to play "The Claw" (with Chet's incredible variations on Jerry's original, explained in minute detail); "Kicky" (with banjo style licks); "Winter Walkin'" (a fairly simple Jerry tune) and "Baby's Coming Home" (as played by Chet) on *Nashville Picking, Vol.1*. He teaches two more Jerry tunes as played by Chet: "Blue Finger" (melody with a walking bass, and some tasty harmonic runs) and "Drive In" in his video: *Nashville Picking, Vol. 2*. Both videos feature performances by Marcel of the tunes, a full explanation of how to play each part, and a split screen view of the tunes at a slow tempo.

Buster B. Jones teaches a Le Machine Gun version of "The Claw" on his video *From The Woodshed To The Stage, Vol. 1*. Some parts are faithful to Jerry's recording, and others are Buster B's variations on the theme, with some mean picking.

In his video *From The Woodshed To The Stage, Vol. 2* Buster B. teaches Jerry's tunes "Blue Finger" and "Jiffy Jam" when he plays "Mr Lucky". He demonstrates and explains Jerry's right hand banjo rolls on "Jerry's Breakdown", "Cannonball Rag" and "I Saw The Light". As already stated under the heading Open String Runs in Ch.6, Buster B. demonstrates his monster version of "Cannonball Rag" in his third instructional video *Bag Of Tricks/Pocketful Of Licks*. This tune combines the open string run ideas for the left hand pioneered by Chet Atkins, with the Jerry Reed banjo roll right hand technique, to create an acoustic guitar wall of sound.



Photo: © Herb. Burnette

CHAPTER 9

Lenny Breau: The Genius Of Our Time - Flirting With The Impossible

I heard a tape of Tommy playing a Lenny Breau tune with Jim Kelly, at the Harbourside Brasserie and he said this about Lenny Breau:

"...this is dedicated to one of our personal guitar heroes, who is no longer with us, unfortunately. A lot of you here this evening, may not have heard of him, but he is "the genius of our time": his name is Lenny Breau. We're going to play his arrangement of a song that he recorded as a duet with Chet Atkins, called: "You Needed Me".

Chet's duet with Lenny may be found on the Adelphi LP: *Lenny Breau Trio*.

Lenny is another person who provided a major influence on Tommy Emmanuel.

Tommy met Lenny Breau for the first time in 1980 at Chet's place:

"...he said to me: "there's a guy upstairs I want you to meet". So, we go upstairs, and I could hear this guitar, and I knew it was Lenny Breau. Chet said to me: "this guy is such a legend, he's incredible". So we go in, and he introduces me, and we pulled up a chair each and had a bit of a chat, and we had a play. We kept playing tune after tune, and every tune that any one of us picked, the others knew, it was great, it couldn't have been better. We played tunes like "Sweet Georgia Brown", "Caravan", "Limehouse Blues", "Watch What Happens" - all of the tunes, some of the real jazz things too.

Later that night I took him to a gig and I think that I heard more music in every song than I have ever heard in my life, it was incredible - his inversions, and the great thing with Lenny was his substitutions. Just when you thought that he was going to play a certain chord, he'd play the melody note, and there'd be this incredible creamy chord around it, and your ear would just go wow, and he would do it all the time. That's someone who has a deep well of knowledge to draw on.

...the last time I saw him was just before he died, he was playing at Dontes in L.A.. He was playing very quietly, only about three people were there, and when I sat down in front of him, in the middle of a tune, he went into "Waltzing Matilda", without lifting his eyes. It was great. We had a chat and he looked great. He was totally clean, and teaching at G.I.T. He was playing a seven string guitar, with all the chords going underneath but with a melody going quite high. He had an incredible independent thumb. He'd play little chord things now and then with three fingers, and then hammer on a couple of notes with the first finger in the middle of a run, like a piano player.

It looked like nothing was going on, but everything was happening. It looked totally relaxed and so easy for him. He was "flirting with the impossible" the whole night",

(from a conversation with the author in January, 1996).

Chet Atkins said this of Lenny Breau:

"He is one of the true geniuses of the guitar...I suppose he is a musician's musician. His knowledge of the instrument and the music is so vast, and I think that's what knocks people over about him. But he's such a tasty player, too. I think if Chopin had played guitar he would have sounded like Lenny Breau" (see *Mo' Breau*).

Johnny Smith on Lenny Breau:

"Lenny Breau has created a new concept and direction for the electric guitar that should remain far beyond the short lifespan of a musical fad... His technique and performance on the instrument encompass a wide variety of tonal colors and styles that range from sitaristic slurs to some excellently executed flamenco passages. His melodic concepts of jazz are harmonically sound and denote depth of musicianship. The unaccompanied solos are captivating and intriguing with a neoclassic flavor and employ some interesting Chet Atkins inspired harmonics and amplifier induced sustained pedal tones"

(see *The Velvet Touch Of Lenny Breau Live!*).

Lenny Breau was born on 8.8.41.

From Tom Gannaway's article in *Fingerstyle Guitar*, 9/97, No. 23: it seems that Lenny started playing guitar at three years of age. By the age of 14 he toured with his parents, Hal "Lone Pine" Breau and Betty Cody, billed as "Lone Pine Junior - The Guitar Wizard", playing Chet Atkins and Merle Travis instrumentals. At 16 he moved to Winnipeg, Manitoba and played in CKY Caravan. Lenny met Randy Bachman at this time. He studied bebop, flamenco and Indian music: Barney Kessel, Tal Farlow, Carlos Montoya, Sabicas and Ravi Shankar. By 18 Lenny

was playing with Bob Erlendson in a jazz trio, and studied the work of pianist, Bill Evans. He worked on chord construction, singing and recognizing chord tones, and inversion construction. Paul Yandell brought Lenny's playing to the attention of Chet Atkins in 1968 and two weeks later Chet recorded Lenny for RCA. In 1969 he moved to Toronto and played as a sideman for Anne Murray, and others. From 1974 on Lenny toured between the U.S.A. and Canada, and lived mainly in the Los Angeles area from the late 1970's until his death.

Lenny died in mysterious circumstances on 12.8.84. Gene Lees stated on the cover notes of the LP:

Legacy that:

"I had heard that he was straight at the time - had finally beaten heroin and everything else and was on the way to the career he richly deserved. At 9am on the morning of his last day, he called his mother long distance, his voice full of fear, asking her to send him enough money for his bus fare. At 11am the police found him at the bottom of a swimming pool, and called his mother. They said he was apparently the victim of an accidental drowning. An autopsy proved otherwise. He had been strangled before being rolled into the pool".

Lenny's major influences were Chet Atkins, Jerry Reed and a pianist by the name of Bill Evans. He is known as one of the finest jazz guitarists who ever lived.

My favourite recorded tunes of Lenny Breau are "Sweet Georgia Brown" with Chet Atkins (on *The Best Of Chet Atkins And Friends*); "The Claw" (from *The Velvet Touch Of Lenny Breau Live!* and *Lenny Breau And Brad Terry: The Living Room Tapes, Vol. 1*); the entire LP with Chet Atkins: *Standard Brands*; the

entire CDs *Lenny Breau And Brad Terry: The Living Room Tapes, Vol. 1 and Vol. 2*; and the entire solo CD *Cabin Fever*.

"Sweet Georgia Brown" is one of Chet and Lenny's greatest duets. It has a wonderful feel, strong melodies with a full sounding accompaniment, great use of harmonics and shows how a pupil can sometimes teach his teacher something, even if the teacher is Chet Atkins. Lenny's version of "The Claw" is standard country to a point, but he then takes it into a jazz feel and areas that most of us could not contemplate. *Standard Brands* is an unusual album for Chet Atkins as he recorded it over a three year period in his home studio. Lenny would arrive fine and well, and then sneak off to have some stuff that he had hidden in Chet's studio so that the session would have to be abandoned. The LP features just the two guitars with no overdubs or other instruments, hence the honest sound. *The Living Room Tapes* with Brad Terry are a surprise. Brad had some expensive recording gear at home and recorded some jams with Lenny in his living room. The playing is quite exceptional at these impromptu sessions. Lenny demonstrates his skill as a sideman to Brad's fine melodies on the clarinet, on half the sides. The other tracks are of Lenny solo, which is a rare treat. Apart from his way out jazz playing, Lenny does a boom chic version of Merle Travis' "Nine Pound Hammer", complete with vocal refrain, and "Cannonball Rag" on Vol. 2. These tracks are of some historical importance, because they show that no matter how jazzy, harmonically complex and inventive Lenny became, he started out playing boom chic, just like the rest of us. *Cabin Fever* was recorded whilst Lenny was drying out in a log cabin just after his father died. It has a very mournful and haunting quality.

Lenny did not need any accompaniment to have a full sound, we're talking "desert island" stuff here, folks. The guy who recorded this had a dream of changing Lenny's fortunes with it, but alas, it was not meant to be. The dubs were filed away for 25 years before being released. This makes me wonder what other classic Lenny Breau tapes are out there?

Lenny's LPs and CDs are almost impossible to find. I bought all of mine from Lee Wall's Guitar Records in the U.S.A. See Ch.15 for his address and my list of available Lenny Breau LPs and CDs. Randy Bachman (from "The Guess Who") founded Guitarchives, a label devoted to keeping Lenny's music alive.

In addition to the wish list set out above, I recommend that you try and obtain *Five O'Clock Bells* and *The Legendary Lenny Breau... Now!* because you will have the records or CDs that will help you play the tunes from the excellent John Knowles book: *Lenny Breau Fingerstyle Jazz*. There is a cassette which is also available from Mel Bay which goes with the book. This work is divided into a seminar with a chapter on "Buildin' The Blues"; one on playing quarter note triplets against straight quarter notes: "Three Against Two"; an exciting chapter called "Harmonics At Work" which gives some insight into Lenny's incredible way of playing harmonics. The tunes which are featured in this book are: "Five O'Clock Bells"; "Little Blues" and "Freight Train". As far as I know, this is the only book on Lenny's style. John Knowles take another bow.

Lenny had a column in *Guitar Player* magazine for a while so you might find some helpful hints in back issues of that American publication. In Ch.15 I list the titles of most of the articles which he wrote in his column, so that you can try to hunt down back-issues

of particular interest. Some are available on the internet.

A fine insight into Lenny's style is provided by John Etheridge in the English magazine, *Guitar* (May 1981). He points out that Lenny's first major influence was Chet Atkins, then he developed this style of playing with a thumbpick and bare fingers. Lenny also used his pinky or little finger, which is a little unusual for jazz players. This style was further developed by listening to piano players such as Bill Evans. Etheridge states that Lenny's harmonics technique was :

"derived from Chet Atkins via Tarrega.

Characteristically these are produced by striking a false harmonic followed by an ordinary tone... If played quickly it sounds like chimes and is an irresistible party-piece effect..."

According to Etheridge, Lenny's single note solos are classic Bebop where the content is defined harmonically as would be expected from a player who is at most times thinking chordally.

Lenny's more usual style was to play both the melody and a chordal accompaniment at the same time. This is a serious attempt at getting the guitar to sound like a piano. In more recent times, the incredible Martin Taylor has also taken inspiration from Bill Evans' piano (and Art Tatum), so that he is able to play a bass part with the melody, and comping style rhythm.

The Etheridge article gives an example from a Lenny tune called "Bluesette" and shows how:

"He states the melody in a singing 'lead' guitar style while on the bass string he comps chords, sometimes four to the bar, sometimes playing

accents as a pianist would. This is reverse of the usual chord/melody line practice where the chord is held against a moving melody line...is part of the melody statement of "Bluesette" from the live album. Note how the melody is sustained. The effect is absolutely of two guitars".

In Tom Gannaway's article in *Fingerstyle Guitar*, 9/97, p.26, there is the following analysis of Lenny's style:

"...Ted Greene explains, "There were three stages in Lenny's jazz comping development. At first he played Barney Kessel and Tal Farlow voicings on the top strings of the guitar, but in *his* style. Later, he played the third and seventh of a chord on the fourth and fifth strings with the second and third fingers of his left hand, while he soloed with his first and fourth fingers. Sometimes he played a thirteenth, a ninth, or an altered tone. Later still, before he got into his seven-string playing, from the late '60s to the early '80s, he also used his first two fingers on the bottom two strings of his guitar to play the notes he had previously played on strings five and four. Hearing an extended exploration in the soprano voice, he was looking to expand the range between the bottom and the top notes. When he got down this low, Lenny went for an even richer sound. That is, he would now play three or four note chords, above which he would weave his melodies. As we mentioned earlier, these chords consisted of ninths, thirteenths, or altered tones, in addition to the two "guide tones" - still, usually the third and seventh. Also, in exception to this, Lenny favored the eleventh as the lowest note in more than half of his minor seventh type chords. As an example, from the bottom up - eleven, flat seventh, flat third, fifth is a Lenny trademark."

With regard to his *right* hand, when playing a two-note chord, Lenny simply plucked the two bottom notes with his thumbpick and index finger. When playing three-note chords, he added his middle finger. Of course, when playing four-note chords, he added his ring finger. Sometimes he *strummed* the comping chord with his thumb, while using his other fingers to pluck out his single-note lines. Lenny possessed great independence in the use of these techniques, similar to the way a piano player would use his left and right hand. Lenny devised exercises, based on drum books, to strengthen this ability, punctuating the chords on different beats while soloing.

Harmonically speaking, the aforementioned chords fall into the area known as *quartal harmony* (chords built in fourth intervals). This technique was popularized by pianist McCoy Tyner and also utilized by Bill Evans, Lenny's major influence. As jazz great Joe Diorio aptly remarks, "Lenny was

the Bill Evans of the guitar."

Lenny used all four fingers of his right hand plus a thumbpick and so some of his rolls will be very hard with more conventional fingering. How Merle Travis would have played Lenny's tunes with just a thumbpick and index finger technique on the right hand is anybody's guess. What a great idea for a computer game.

I have seen an excellent video on the life of Tal Farlow which includes a short but exciting clip of Lenny Breau jamming with Tal at his house and at a gig. What a wonderful sight (see Ch.15). A new CD is available which records a meeting between the two legends, Tal Farlow and Lenny Breau: *Chance Meeting*.

Lenny's daughter, Emily, is working on a film documentary of his life. His son, Chet, founded and teaches in The Lenny Breau School Of Music.

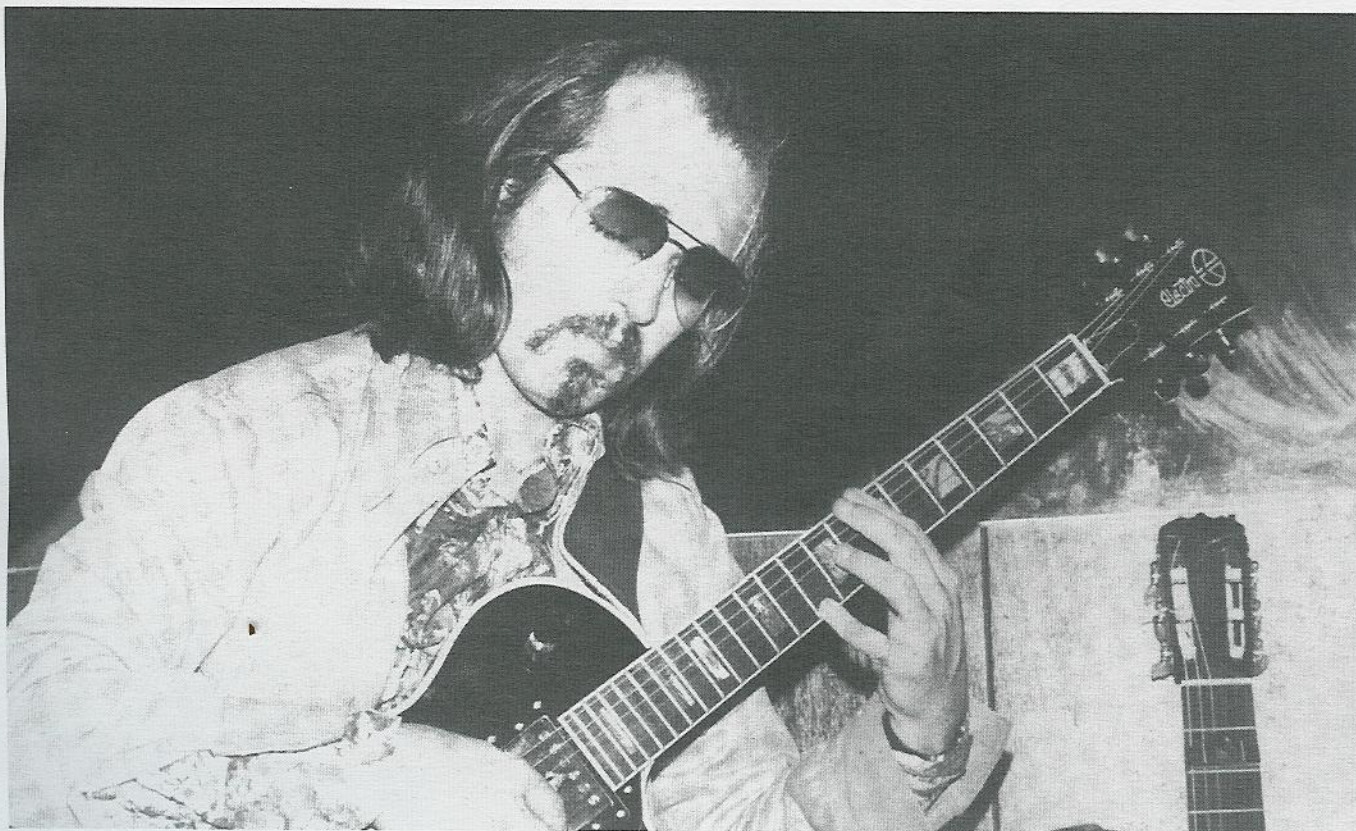
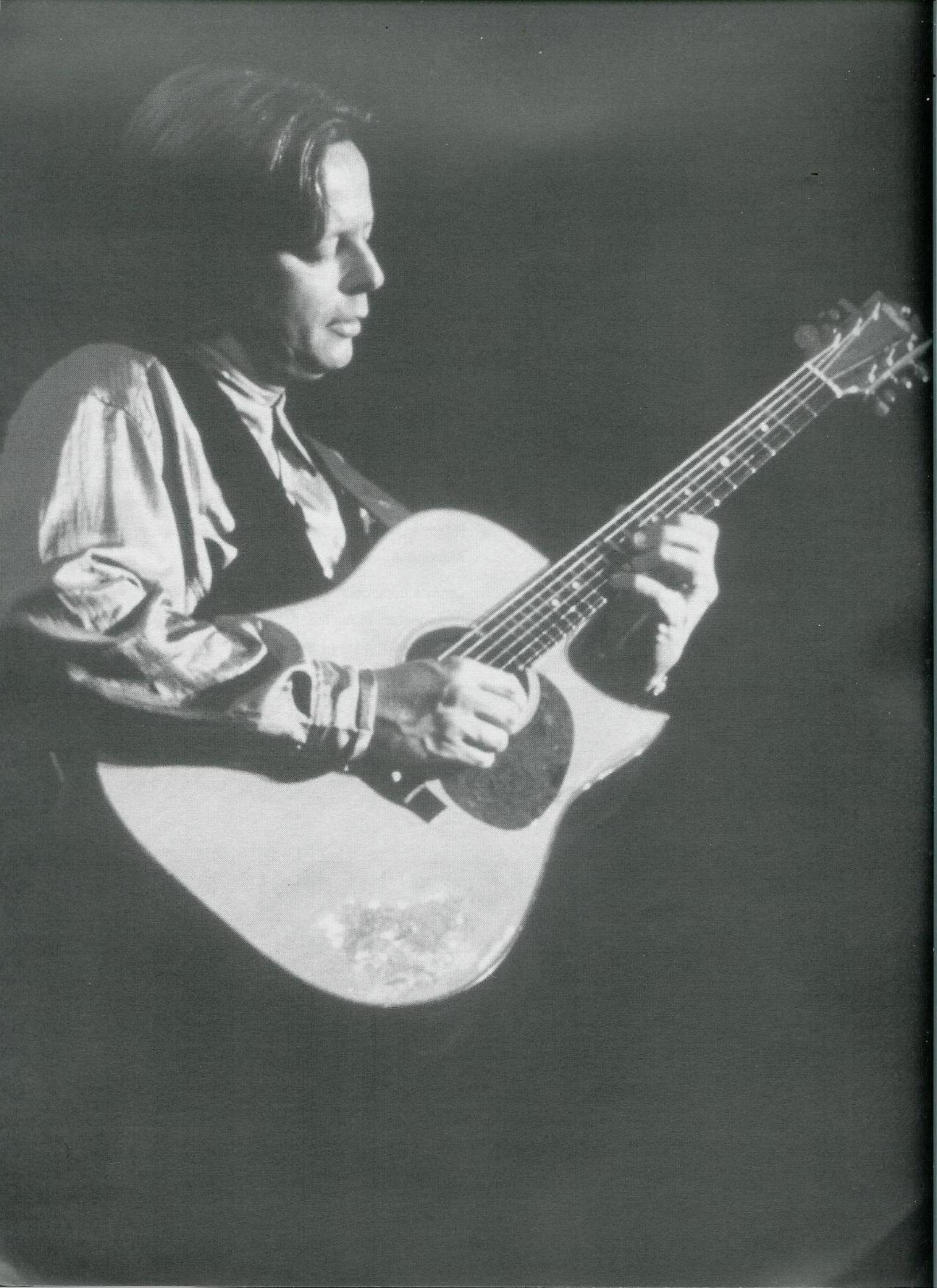


Photo: © Paul Yandell



CHAPTER 10

Tommy Songs

"A lot of people who interview me say, well, how can you call your music "songs", when there are no words. To me, it's still saying something, the song has meaning, it has a story. The reason that the song has a title, the idea, is that when you read that title and you hear the music, it should evoke in your mind the story of what I'm trying to say. That's why the title of a song is very important. I do most of my writing on the acoustic guitar. A lot of the songs that have ended up on my albums played on the electric guitar, originally started out as an acoustic piece" -

(Tommy Emmanuel at the Sydney Harbour Casino 22.1.97).

"I pop the melody out with my second finger, or my thumbpick, or my first finger, or whatever it takes to do it, while I create all sorts of stuff underneath. I am conscious of what I'm doing in order to achieve that, but it's really hard to explain.

I think that my own Tommy Emmanuel sound comes from the way in which I interpret the melody. It also seems like lately, in the last couple of years, it doesn't matter what guitar I play, it sounds the same. Chet's like that too, when he picks up my guitar, it still sounds just like him playing, he has his own particular sound.

It's difficult for someone to play exactly like me, because they haven't grown up being me. The thing that I concentrate on, is getting the melody to feel good. For example, if I played "To B Or Not To B", from the new album with Chet, I play that very different to Chet, even though it's Chet's song and

has his stamp on it, when I play it, then it sounds like me.

When I play a tune, then I might think of guitar for a while, and then a horn section, so, I'm thinking like a big band. I lay the groove down, and then play the melody over it.

There's a pulse, a groove, and a tone (author's note: see the *Guitar Talk* video for Tommy's explanation).

The tone comes from your fingers, as well as the instrument, and the way that you play it. You have to develop a tone and a touch. That takes time. When I hear myself back from the late 1970's, I can hear that I could play, but I didn't have any good tone, although people thought that I did. I consider that I have a bit of tone now. In those days I was striving to play the thing well, and not concentrating enough on the music. I think that it only comes with maturity. For instance, some of the young players today are so close to perfection that it's not funny. However, in ten years time they will be awesome, because they will have matured, not just as a player, but as a person, and you will hear that in their playing. You can't buy those things, you can't buy a jar of experience.

I try to play in a way that gives me the best tone, and I try to allow the melody to come out, without overshadowing it by the rest of the backing. I try to get the melody out, and the backing in the background, but still full and complete. If I played everything at the same level, then it still sounds

nice, but it's not as sweet. I try to make the melody stick out, whilst there is a little swing underneath, i.e., the boom chic rhythm. I do this by playing with a muted bass a lot of the time, but I might lift the heel of my right hand off the bridge in order to let the backing ring underneath, so there's no gap, and you have to say: "look out, here comes a lick". I'd rather keep the tune going. If I was going to play a little lick in "Nine Pound Hammer", for example, then I'd try to let the bass E note ring over, almost like a piano, where you push the pedal down, you hold your bass, and then you do the lick, and then go back to the verse" -

(from a conversation with the author on 15.1.97).

"One thing about being a composer is that if you want to change your mind in the middle of a song, then you can. It's yours. People who have seen me over the years say that it's different every night, and ask me if I do that on purpose. I don't know any other way. I think that I'm looking for the kick out of playing it, and the emotion and the spirit behind the music, as much, or even more than you are. That's what keeps me going. It's just wonderful, and it never ceases to amaze me" -

(from a concert at Penrith on 19.12.95).

These arrangements would take the mere mortal guitarist months or years to evolve. It seems that Tommy writes songs of this standard in a few minutes, sometimes hours.

COUNTRYWIDE

(Peter transcribed the version from *Up Close*).

Tommy wrote "Countrywide" for the ABC TV show by the same name in 1976. The ABC had asked him to look at some footage of a new TV show that they

were putting together, called *Countrywide*, about the people out in the country and their lives. The show was produced in-house by Peter Wall. At about 11am one day Tommy looked at the footage, and asked Peter when he needed the song. He said: "By one o'clock".

Tommy had a D28 Martin with him, that he had bought from Daryl Miller, and had an idea very quickly. He had it completed half an hour later. Then they wheeled in a reel to reel tape player with a mike, Tommy recorded it, and the ABC ran it that night.

"People used to write in and ask where the music came from. The theme is only about 45 seconds, so, when I came to record it, I wrote the bridge part, to finish the tune. Now that I had a song, rather than a theme, it ended up on *Dare To Be Different*. The rest is his story. I made the sum of \$100 for my work that day, and the ABC owned the rights for seven years. At the end of that time, the rights reverted back to me. Over the years since writing that song, whenever I am overseas and play it, or someone requests it, then I immediately think of Australia" -

(from a conversation with the author on 15.1.97).

DIXIE McGUIRE

(Peter transcribed this from the version on the *Villa Anita* CD single).

Pete had spent over 100 hours working out the original version many years ago. The tune is deceptive. It sounds simple but it really is a finger-twister. The trick is to know it so well that it sounds simple again. Tommy engages in some heavy foot thumping to keep time and sings along with his own playing, as the mood takes him. Keep this one under your pillow.

This is a very nice instrumental which Tommy originally recorded on his first LP: *From Out Of Nowhere*. It was dedicated to Duncan McGuire's daughter, Dixie. Duncan had been Doug Parkinson's bass player, when Tommy played in The Southern Star Band. He also played bass on some of Tommy's early demos.

"I was very close to Dixie. Kids tend to gravitate to me, and I to them. Give me a room full of kids any day, rather than a room full of adults, I'm much more at home. Dixie was an only child with curly hair, thick glasses, real sweetheart of a girl, I had a great love for her and also for Duncan, who was such a sweet man. He died far too young. Duncan was a great bass player.

I wrote this song on my nylon string guitar one day, and played it for Dixie. Then we made a demo, and I recorded it" -

(from a conversation with the author on 15.1.97).

It must have been a good day, because Tommy also wrote "Amy" and "The Synagogue Rag" (unreleased) on the same day.

AMY

(Peter transcribed this version from the CD: *The Journey*).

This is a tune which Tommy had lying around for many years.

"I had the idea for the opening passage in the verse, it just started pouring out. Then I thought of the intro. At that time I was listening to a lot of Earl Klugh, as well as Chet Atkins and George Benson. Earl Klugh enlightened me to a lot of things, towards a lot of melodic tunes, so I was

writing a lot more ballads, sweet sort of melodies.

The melodies and chords all came out at once. I'm sure that it sounded a bit different when I first wrote this song, because nowadays I have the technique and skill to play it the way that I do. The basic melody was there. At that stage of my life, the guitar was always in my hand, and I was experimenting all the time, looking for new harmonic ideas, and the intro to "Amy" was one of them.

Amy was Maggie McKinney's daughter. I was living in Bon Accord Avenue, Bondi Junction, not far from Daryl Miller. Phil lived just around the corner, in Flood Street. I was working with Doug Parkinson five or six nights per week, playing 20 or 30 sessions a week, writing songs, and teaching at Daryl's shop, occasionally sleeping.

Maggie was a great R & B & soul singer. She had a band called Hot City Bump Band, who opened for Joe Cocker, in the late 1970's. She had chosen a name for this baby, Amy. I couldn't wait for her to come along, because I was there for the whole time. Maggie mothered me, since I was this lost soul to her. She had never met anybody like me, a gypsy, who was so obsessed with music. She tried to lecture me about my diet, and make me slow down. I liked her company, and then Amy came along. It was so exciting. Then I left the house which I had been sharing with them.

Amy was originally written in two sections: "Amy: The Waiting" (the slow part) and "Amy: The Arrival" (A to C#m and E11 - I would just solo over those chords, a little R & B thing)" -

(from a conversation with the author on 15.1.97).

"I wrote that song back in 1977. I've been waiting for the chance to put it on an album. There's an old songwriter's code: a good song will find a good home, and I do believe that "Amy" found a good home" -

(from a concert at Sydney University on 25.11.93).

This is one of the prettiest tunes you will ever play. Even though the song sounds fairly simple, Tommy employs some classical guitar techniques in Bar 41, for example, which you may need to see a teacher about. In addition, the timing of the harmonic passage in bars 26 & 27, is a little tricky.

SINCE WE MET

(Peter transcribed Tommy's rendition from the CD single *Classical Gas*. This is very similar to the version on *Up Close*).

"I'd been away on tour and had missed so many of our wedding anniversaries that it was not funny. I flew back into town and realised that I didn't have any gift, nothing ready. It was our 7th anniversary. I didn't want to bring home another boomerang. She had six already, and we don't even hunt.

I wrote "Since We Met" on the back seat of a cab, on the way home from the airport. I had it finished by the time I had arrived home, went straight over to James Roche's house, and we did a quick demo. Then when I came back, I gave my wife the finished demo tape, and said:

"Happy Anniversary." -

(from a concert at Newcastle on 20.12.95).

"Once I had the chord changes, the melody came to me pretty quickly, in fact.

When I play the song, I use my bare fingers without a thumbpick, because this suits the song. When I play it with a band, I don't do quite as much backing, because the keyboards are laying out the chords. I poke the melody out a bit more, play it even straighter.

The version Pete The Picker chose to transcribe was recorded in Bangkok, at Sony's new studio. It is a solo version, played on steel strings. It's got everything there" -

(from a conversation with the author on 15.1.97).



Jane Emmanuel

Countrywide

(Transcribed by Peter Pik from Video: "Tommy Emmanuel Up Close". © Copyright 1996. Sony Music Video. 2007002
Notes set by Ian Miller)

Music by Tommy Emmanuel

Bright in 2 $\text{♩} = 105$

The musical score is written for guitar in 2/4 time, with a tempo of 105 beats per minute. It consists of four systems of music, each with a treble clef staff and a bass staff. The score includes various musical notations such as notes, rests, and fingerings (numbers 1-4). Chord symbols are provided for the bass staff: Am, P, Em, Nat. Harm, G, H, and Am/9. The score also includes a 'rit.' (ritardando) section and an 'In Tempo' section. The piece ends with a final chord of Am/9.

15

H H H

C H G/B Am G Am H H Em s

19 s

Am Fmaj7 Em11 Am

1/4

23

P P P H p

G Am H

27

P P P H

G Am H Am/9

The musical score shows a progression of four chords: Am, Fmaj7, Em, and Am. The notation includes a treble clef staff with notes and fingerings, and a bass staff with fret numbers. A 'Dead Notes' section is indicated at the end.

39 CII

A6 Bsus4/A

43

Slap Bass

P

G6

Dsus2/F#

P

51

FMaj6

H

H

Bm7b5

E7

H

H

Tap Strings

p p > p p >

[illegible]

[illegible]

Dixie McGuire

(Transcribed by Peter Pik from CD single: "Villa Anita".© Copyright 1993.Columbia .6599121
Notes set by Ian Miller)

Music by Tommy Emmanuel

Moderate Bounce $\phi = 90$

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various ornaments like grace notes and slurs. Above the staff are three bar lines with the symbol "CII" above them. The bottom staff is in bass clef and shows chord progressions: D Maj7, Em7, and A11. Fingering numbers (1-5) are written below the notes and chords.

[illegible]

13

Chords: D, Asus4/C#, Bm, Bm/A, E9/G#, G, A7, G/BF#7

17 $C\bar{II}$ $C\bar{II}$ Gradual Slide Brush Gliss

Bm Bm/maj7 Bm7 E9

21 $C\bar{V}$ $C\bar{II}$ $C\bar{II}$

Em s A13 D Maj7

25 $C\bar{II}$ $C\bar{II}$

Em7 s A11 D Asus4/C# Bm Bm/A

29 $C\bar{II}$ $C\bar{II}$

E9/G#P G A7 G/B A7/C# D Asus4/C# Bm Bm/A

33 $C\bar{II}$

E9/G# G A7 G/B F#7 Bm Bm/maj7

37 $C\bar{II}$ Gradual Slide Brush Gliss $\phi\bar{V}$

Bm7 E9 Em s A13

41 $\phi\bar{II}$ $\phi\bar{II}$ $\phi\bar{III}$

D Maj7 Em7 A11

45 $\phi\bar{II}$ $\phi\bar{II}$ Thumb Pick $\phi\bar{VII}$ $\phi\bar{V}$ $\phi\bar{IV}$ Thumb Pick

D Maj7 E11 D7/E E/D

Backward Rake
with Thumb Pick

This musical score is for a guitar piece titled "Backward Rake with Thumb Pick". It is written for a single system with two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The piece begins with a measure number of 61. The first staff contains a melodic line with various ornaments (accents and slurs) and fingerings (1-4). The second staff contains a bass line with fingerings (0-5) and a "H" (hammer-on) mark. Chord symbols A11, A9, and D are placed below the bass staff. The piece continues with a section marked "C II" with a dotted line, followed by a section marked "Asus4/C#" and "Bm", and finally a section marked "Bm/A". The notation includes various guitar-specific symbols like "H" for hammer-on and "C II" for a capo or fret change.

65 $\text{C} \text{ II} \dots\dots\dots$ $\text{C} \text{ II} \dots\dots\dots$

E9/G# G A7 G/B A7/C# D Asus4/C# Bm Bm/A

69 $\text{C} \text{ II} \dots\dots\dots$

E9/G# G A7 G/B F#7 Bm Bm/maj7

73 $\text{C} \text{ II} \dots\dots\dots$ Gradual Slide Brush Gliss $\text{C} \text{ V} \dots\dots\dots$

Bm7 E9 Em A13

77 $\text{C} \text{ V} \dots\dots\dots$ $\text{C} \text{ V} \dots\dots\dots$

Em A13 Em A13

81 $\text{C}\bar{\text{II}}\dots\dots\dots$ $\text{C}\bar{\text{II}}\dots\dots\dots$

D Maj7 Em7 A11

0 2 2 0 0 2 2 2 2 3 5 2 2 3 4 0 4

2 2 2 2 2 2 2 2 4 5 4 4 4 5 0 5 0 4

5 4 5 5 4 5 0 0 5 0 5 0 4

85 $\text{C}\bar{\text{II}}\dots\dots\dots$ $\text{C}\bar{\text{II}}\dots\dots\dots$

D Maj7 Em7 A11 rit.

0 2 2 0 0 2 2 2 2 3 5 2 2 3 4 0 4

2 2 2 2 2 2 2 2 4 5 4 4 4 5 0 5 0 4

5 4 5 5 4 5 0 0 5 0 5 0 4

89 P P P P H

ad lib P P H

0 2 3 3 2 0 3 2 0 4 2 0 4 0 3 0 2

0 2 3 3 2 0 3 2 0 4 2 0 4 0 3 0 2

0 4 0 2

Amy

(Transcribed by Peter Pik from CD : "The Journey". © Copyright 1993. Columbia. 4744892
Notes set by Ian miller)

Free and Flowing ♩ = 125
with feeling

Music by Tommy Emmanuel

1

Natural Harmonics
AMaj7

E11

5

AMaj7

E11

9

A

G6

A/G H

DMaj7/F#

D6/F#

Gadd2

13

A

G6

A/G H

DMaj7/F#

E7sus4

E7

17

H

ΦIII

S

D H E/D Cm7 F9 B_bMaj7

21

S

ΦII ΦII ΦII

Bm7(b5) E7 A Maj7 A Bm7

25

ΦIV

S

Brush

Artificial Harmonics

C#m7 E11

H P P

Artificial Harmonic played on the Open string 19th Fret

Artificial Harmonic played on the Open string 19th Fret

28

ΦII

H

A H G6 A/G H D Maj7/F# D6/F# Gadd2

32 ϕ II

A G6 A/G D Maj7/F# E7sus4 E7

36 H Thumb Pick ϕ III

D H E/D Cm7 F9s Bb Maj7

40 p.....m s ϕ II ϕ II

Bm7(b5) E7 A Maj7 s A Bm7

44 ϕ IV ϕ VII

C#m7 s E11 Artificial Harmonics Natural Harmonics A Maj7

Since We Met

(Transcribed by Peter Pik from CD single: "Classical Gas", © Copyright 1995, Columbia 6625672
Notes set by Ian Miller)

Music by Tommy Emmanuel

Moderately Slow $\text{♩} = 102$

♩ II
Brush

A E/G# G6 D/F# A E

♩ II C II ♩ IV
H

A E/G# F#m7 C#m D/H D/E E

♩ II C II ♩ IV
H

A E/G# F#m7 C#m D/H Esus4 E7

♩ II
Tap
Strings

G D/F# Fadd2 C/E C

♩..... C♭..... ♩.....

17

Brush

H H

E7sus4 E7 A E/G# F#m7 C#m D H D/E

0 0 0 1 0 1 0 2 2 1 1 1 1 0 2 5 5 5 5 2 4 5 5 0 2 2 2 0 2 2 2 2 0

0 2 4 0 4 2 4 6 0 2 2 2 0

♩..... C♭..... ♩.....

21

H

E A E/G# F#m7 C#m H D Esus4

2 0 3 0 2 1 3 0 2 5 5 5 5 2 4 5 5 0 2 2 2 4 5 6 7 2 4 6 6 7

0 0 0 4 2 0 2 2 4 2 2 4 6 0 2 3 0 2 4 6 6 7

25

H C♭ Tap Strings

E7 G H D/F# Fadd2 H

7 7 7 0 7 7 0 5 0 0 3 5 5 5 3 2 3 3 2 2 0 5 3 1 3 3

0 0 0 3 3 0 0 0 0 0 2 2 2 1 1

♩..... ♩.....

29

Brush

C/E C E7sus4 E7 A E/G# F#m7 H Esus4 E/D

3 0 1 3 0 0 0 0 0 0 3 3 3 3 3 9 9 9 9 12 9 10 10 9 7 10 7 0

0 3 0 2 0 2 4 0 11 9 9 7 0

33

Light Brush

♩ II.....

♩ IX..... ♩ VII..... ♩ IV.....

s

D

H D/C

C

E7

A s

E/G#

H

F#m7

Esus4

C#m

.....C II.....C II.....

♩ F.....

37

F#m Bm C s FMaj7/A E/G# Tap

Strings

4 5 6 2 2 2 2 3 3 3 1 1 0 1 2 1 3 3 5 5 4 x 4 4 5 4 2 x 2 2 2 0

45

♯

3 P

H P

H H

4 4 4 2 4 2 0 2

1 3 1 1 3 3 1 1

0 1 2 1 1

D/E

H P

E

3

A

E/G#

F#m7

C#m

D H

2 2 0 2 2 3 2 2 0 2 0

2 2 2 3 2 3 2 1

0 2 0 2 1 2 0 2 4

0 2 0 2 2 4 2 5 5 4 5 5 2 4 5 6 6 5 0 2

[illegible]

56

IX VII

A_s E/G# F#m7 Esus4 E/D D

7 9 9 9 9 12 9 10 10 9 7 10 7 4 4 2 2 2 2 2 2 0 4 0 0 2

59

D/C C E7 A E/G# F#m7/H Esus4 C#m

2 3 1 0 1 0 7 9 9 9 9 12 9 9 10 10 10 9 7 7 10 7 6 5

3 3 2 0 11 9 9 7 4 6

Musical score for guitar, measures 62-65. The key signature has three sharps (F#, C#, G#). Measure 62 starts with a treble clef and a key signature change to three sharps. The melody consists of eighth notes. Chords are indicated above the staff: F#m, Bm, C, and F Maj7/A. Fingerings are shown as numbers 1-4 on the strings. A double bar line appears after measure 63.

[illegible][illegible]

Musical score for guitar, measures 80-96. The key signature has three sharps (F#, C#, G#). Measure 80 starts with a treble clef and a common time signature. The melody consists of eighth notes and quarter notes. Chords are indicated below the staff: E/G# at measure 80, F#m7 at measure 81, C#m at measure 82, and rit. D H at measure 83. Dynamics include piano (p) at measures 84, 85, and 86. The bass line is shown on a separate staff with fingerings (numbers 1-5) and fret numbers (0-6).

83

C C/B E7 A Aadd2



CHAPTER 11

Cascading (Artificial) Harmonics

(Based on a clinic with Tommy in Cairns in October 1995, and *Up Close*. This is Tommy talking - except for the last two sections of the chapter).

In about 1976 I heard Chet play a beautiful version of "Somewhere Over The Rainbow" (on *Chet Atkins Goes To The Movies*) and he went into this harmonic thing. Every time I heard it it was like: wow, it just moved me so much, and I wanted it so badly. Once I figured it out I felt that I could drop dead tomorrow, and I would be happy.

When I first heard it, I didn't even know what instrument it was. It was so different from anything I'd ever heard.

I had a dream one night, it was Chet, and it was so vivid and very short. It was like red velvet curtains with a light upon it, and Chet comes out in a tuxedo, and he sits down and he plays some harmonics, and then he gets up and walks off. Just like a cartoon, he was very young and well groomed, the whole bit.

When I woke up the next day, I remembered it, and I picked up the guitar and I did it, and when I woke up I could do it. It sounds unbelievable, but this is how I worked it out. I wanted it so bad, I heard that sound and thought: "what is that", and: "how do I do that". I looked and looked and I tried everything. I know that sounds crazy. I haven't told many people that story. It's absolutely true. I don't know how that works. I was so excited that when I figured it out, I rang a friend of mine who was a long way away, and I played it to him over the phone, and he was so excited for me that he was in tears, because he knew how badly

I wanted to do it. It's amazing.

And so, it must have been my mind doing it, my mind must have known, I just had to come and unlock it, somehow. I don't quite know how. The next day I could do it. That's all I can say. That's absolutely honest. I'm still amazed how that happened. I really wanted it so bad, I really did. I listened to it. I'd be so moved by it. I couldn't believe the sound.

It takes years to get this sounding right, i.e., with the right balance between open note and harmonic. Some of the people that I have taught, who having been doing this for a long time, are still not listening properly. You tend to play the harmonic note too loud to get the same sound as the open note, but it is actually the other way around. You should try and play the harmonic soft, and match it with the open note. It should sound almost exactly the same. It takes a lot of practice. You have to practice being steady with the left hand. When you are playing the harmonic, play it right on the fret, because if you move it a fraction, you lose it. There is one spot, right on the fret, where the actual note is best. You have to practice your sharp shooting, jumping around. It just takes a lot of practice, a lot of playing. You have to do it soft to coax it out.

When I play cascading harmonics it's a waterfaling sound, the notes kind of trickle down a stream of sound.

It sounds complicated, but it's so logical that you hit yourself over the head, because you haven't been able to work it out.

Because most people use a pick, I show you how to play harmonics that way on *Up Close*. However, I think that they are a little easier to play with a thumbpick, and you can get the harmonics cleaner, so that style is also demonstrated. All of the exercises below can be played with a pick or a thumbpick. When I use a pick to sound the harmonic note, I hold it between my thumb and middle finger. If I am using a thumbpick, then I sound the harmonic note with the thumbpick. In both styles I shoot the harmonic note with the index finger of my right hand.

When I play the first few exercises with a pick, I use the ring finger of my right hand to pluck the open notes between the harmonics.

If I am playing with a thumbpick, then I usually use the ring finger also, but I often do a three finger roll (i,m,a), before or after harmonic passages, to make them longer (e.g., see exercise 5 below).

Let me explain the logic of the cascading harmonics to you.

As a preliminary matter, I will show you how to sound the harmonic notes with a pick. Then I will give you some harmonic exercises to practice.

I demonstrate how to play these cascading harmonics in my video: *Up Close*. Peter has transcribed the basic exercises for you.

Exercise 1: Introduction to Cascading Harmonics

To make these long cascading harmonic sounds, play a combination of harmonic notes at the 12th fret and open notes.

Firstly, I'll demonstrate this idea with a pick. Shoot the harmonic with the index finger of the right hand over the 12th fret, and make the note sound by

hitting the 6th string with the pick at the same time. Then pluck the open 3rd string with the ring finger of your right hand. Then shoot the 5th string harmonic on the 5th string at the 12th fret, followed by a plucked open note on the 2nd string. Shoot the 4th string harmonic at the 12th fret, pluck the open 1st string as described above. Finish the exercise by shooting the harmonic on the 3rd string at the 12th fret. I play this slowly for you on the video and also a little bit quicker. Isn't that a sweet sound.

If you want to play this introductory exercise using a thumbpick, you also shoot the harmonic notes at the 12th fret with the index finger of the right hand. The difference is that you sound the harmonic note by striking the string with your thumbpick, and then you pluck the open string notes with the ring finger of the right hand. You can also use the middle finger.

This exercise is your building block, so practice it slowly at first.

Exercise 2: No.1 up & down

The next step is to repeat exercise 1, going up and down the strings. For example, you can start by shooting the harmonic on the 3rd string and then move down the strings until you shoot the harmonic on the 6th string, whilst plucking an open string in between each harmonic. You repeat the pattern by moving up the strings until you shoot the harmonic on the third string again.

It doesn't matter if you start with the harmonic on the 3rd string or the 6th string. The aim of this exercise is to get you used to the idea of playing a long run of harmonic notes, with an open string in between each one.

Once again, it is important to build up your speed

slowly. You should not play this exercise up to speed unless you have played endless repetitions at a slow even tempo.

Exercise 3

Having mastered the first two exercises, it is time to expand the idea by holding down a chord shape with your left hand.

Let's start with a chord like D9th. Hold this chord at the 4th fret or position, i.e., with your 2nd finger on the D note (5th fret). When you play the harmonic notes, you have to follow the chord position with the sharp shooting index finger of your right hand. In order to sound the harmonic notes, you have to shoot the fret which is 12 frets above the note which you hold down in the chord shape. For example, to play the harmonics on the 6th, 5th and 3rd strings you shoot the notes on the 17th fret, whereas to play the harmonic on the 4th string you shoot the note at the 16th fret.

This exercise takes the basic idea from exercise 1, and expands it by holding down a chord shape instead of using the 12th fret harmonics with alternate open strings. Now you shoot the harmonic note 12 frets higher than the position you are holding down, and alternate this with fretted notes, plucked as before with the ring finger if doing this with a pick, and with the ring or middle finger if using a thumbpick.

I play it slowly and up to speed to give you the basic idea of cascading harmonics.

I can't stress this enough: one of the keys to making this sound good is to make the harmonic note and fretted note sound as loud as each other. The secret is to play the harmonic note softly. You let the notes

ring into one another.

Once again, the other thing that you should be concentrating on is your sharp shooting of the harmonic note with the index finger of the right hand.

Once you have got this together, you can try different chord shapes. Suddenly, a whole new world of sound opens up before you.

Exercise 4: No.3 up & down

This is really an expansion of exercise 2 & 3, because you play the harmonic notes up and down the strings, whilst holding down a chord shape, and you pluck a fretted note in between each harmonic. Once again, it doesn't matter if you start on the 6th or the 3rd string.

The difference between playing this with a pick and a thumbpick has already been explained above.

In *Up Close*, you will see me playing this exercise with a number of different chord shapes. Lenny Breau was a master of this technique. As an exercise you can try to work out the exact chords by mapping the notes that I shoot with my index finger. This will give you the clue to the chord because I shoot the harmonic 12 frets above the fretted note of the chord.

I follow the chord. Isn't it a sweet sound. Once again, the key to making it sound really good is to try to get the fretted note sounding close to the harmonic and vice versa. This comes with developing a touch with it.

Exercise 5

If I want to extend these harmonic arpeggios, then I might start by playing the lowest three strings of the chord with my pick before playing something like exercise 3. If I am using a thumbpick, I do these

three notes in a three finger roll, using the index, middle and ring fingers of the right hand (i,m,a).

The other difference in this exercise is that I end up playing harmonics on the 2nd and 1st strings.

Once again, you can play this exercise using any chord shape.

Exercise 6: Hammer-ons and Pull-offs (see Ch.6)

Once again I am following a D9 chord shape, shooting the harmonic notes that are 12 frets above the respective fretted notes from the chord.

This exercise introduces you to the idea of playing these cascading harmonics with pull-offs and hammer-ons. The third note is pulled-off, i.e., the note is sounded by the finger of the left hand pulling-off from the second note. You do not pluck the third note with the pick, thumbpick or finger of the right hand. In a similar way, the last note of the second bar is hammered-on with the left hand, it is not played with the right hand.

When I play this exercise, I usually use the 1st and 2nd fingers of my left hand as a bar at the 5th fret. This gives the chord strength. I hammer-on and pull-off with the 4th finger of my left hand, rather than the 3rd finger.

At other times, I bar with the 1st finger, and use the 3rd or 4th finger to pull-off or hammer-on.

Exercise 7: Triplets

In exercise 7, I play triplets: count "123, 123, 123" or "eve-n-ly, eve-n-ly, eve-n-ly". It's very harplike. The first note is a harmonic; the second note is plucked with the ring finger if you are using a pick, or with the ring or middle finger if you are using a thumbpick; the

last note in the group of three is pulled-off by the 4th finger of the left hand.

(Author's note: Peter has written these triplets out in groups of four notes because it looks better this way, but you must remember that you actually play the exercise in groups of three notes.)

If you want to fool around with this exercise then you can substitute hammer-ons for the pull-offs, or alternate the two techniques. In "Up From Down Under", I improvise by playing around with this exercise, both in correct time and in a free time.

At the end of this exercise in the video I play some Lenny Breau type harmonic arpeggios. You might like to work out the chords by looking closely at the notes that I shoot with the index finger of my right hand.

HARMONICS ON FRETS 12, 7 & 5

If you do not hold a chord with your left hand, there are harmonics at the 5th & 7th frets, in addition to those at the 12th fret. Every guitar has these harmonics.

(Author's note: these are often referred to as false harmonics.)

You can see me demonstrate this technique at the start of the harmonics section in *Up Close*. This forms the basis of my ending to "Up From Down Under".

ELECTRIC GUITAR + CHORUS & HARMONIC CHORD CLUSTERS

I found that if I play a harmonic within a chord, and play the rest of the chord with my finger on the

electric guitar through a chorus or vibrato, then I can approximate the sound of an electric piano.

On my *Up Close* video I play harmonic chord clusters using this technique, on the acoustic guitar.

SOLOS: ANSWERING BACK WITH HARMONICS

Once again, you will see a little teaser in my video *Up Close*. You might like to try playing a single line during a solo, and then answer back by playing the same or similar thing in harmonics. Who needs a sax player?

UP FROM DOWN UNDER

(Peter Pik has transcribed my solo version of this song from *Up Close*.)

I'd like you to watch very closely how I put the harmonics into the song, as well as play them in the ending. On the CD I play the melody line very simply, but I have developed a way of playing it as a solo piece, which incorporates the harmonics, as well as playing the tune within the chords, so, watch carefully, and you'll pick it up.

In the intro I begin with some harmonic rolls at the 7th & 12th frets, played with the thumb, index and middle fingers of the right hand. During the song, I utilise single or several harmonic notes, at the 5th, 7th and 12th frets. The ending is an improvisation based on these harmonics, and exercise 7.

(The rest of this chapter is your author talking.)

HARMONICS IN TOMMY'S OTHER SONGS & ARRANGEMENTS

"Amy" and "Countrywide", as transcribed in this book, feature Tommy's harmonic sounds.

The original version of "Dixie McGuire" on Tommy's first album, "From Out Of Nowhere", had a very nice harmonic ending.

Other well known examples: "Michelle" - utilising cluster harmonics, single line harmonics, the harmonics on the 12th, 7th & 5th frets, and the harmonic exercises detailed above (listen to the *Up From Down Under* album or CD, for the first version recorded by TE; *The Journey Continues (The Platinum Edition)* has a slower version, which may be a little easier to work out; see *Up Close* for my favourite version;) "Imagine" has an interesting harmonic ending (on the *Determination* CD); "Mr Bo Jangles" had an extended harmonic cluster section in the key change from C to D (from Tommy's duet work with his brother, Phil); "Vincent" and "Somewhere Over The Rainbow" (from Tommy's solo act many years ago).

The first versions of "Dixie McGuire" and "Michelle", plus the version of "Imagine" referred to above were transcribed by Peter Pik for the first draft of this book. I hope to publish them one day.

OTHER REFERENCES

The John Knowles songbook of *Chet Atkins Goes To The Movies* has a detailed explanation of Chet's harmonic technique and how you should go about learning it from the ground up, how to practice it and how it should sound.

You can see Chet demonstrate this for himself on his introductory video: *Get Started On Guitar*. Chet plays long cascading harmonics on "When You Wish Upon A Star" in his latest video: *The Guitar Of Chet Atkins*, showing us his tasteful use of harmonics to enhance the mood of a song.

Chet also wrote some helpful articles on harmonics in *Frets* magazine in the following issues: 4, 6 & 7/84 (see Ch.15 for titles).

Lenny Breau also wrote some useful articles on harmonics for *Guitar Player* magazine, issues: 5, 6, 7, 8, 9 & 10/81 (see Ch.15 for titles). Some were reprinted in 7 & 8/94.

These back issues of *Frets* and *Guitar Player* have been available from the C.A.A.S., and some of them are also on the internet.



Harmonics at frets 7 & 12

Photo: © Mark Campbell

Basic exercises and Arpeggios

Notes set by Ian Miller)

Exercise 1

Exercise 2

Exercise 3

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Exercise 4

Exercise 5

Exercise 6

Exercise 7

Up From Down Under

(Transcribed by Peter Pik from Video : "Tommy Emmanuel Up Close". © Copyright 1996.Sony Music Video, 2007002

Notes set by Ian Miller)

Music by Tommy Emmanuel and Alan Mansfield

Free and Flowing ♩ = 144

8va

Rake Back with Pinky

Ad lib

p m i p m i etc.

G6

Natural Harmonics

In tempo

Natural Harmonics

Let

Em7

Ring

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15

p *p* *p* *H* *s* *H*

Natural Harmonics

Em7 Bm F#m/A# Am7sus4

CV

The image shows a musical score for the song "Pink Floyd - The Wall". It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features various chords and melodic lines, with some notes marked with "p" (piano) and "s" (sustained). The bass part includes a "Mute Bass..." section and a "CVII" section. Chord diagrams are provided for C/D, C#7+5+9, Cmaj7/6/9, F#m7(b5), B7, Em/sus4, A6, and A9. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a complex melody with various chords and techniques like slapping strings. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is written in G major and 4/4 time.

Guitar Part:

- Staff 1: Treble clef, key signature of one sharp (F#). Measure 23 starts with a treble G4. The melody includes triplets and various chords.
- Staff 2: Bass clef, starting with a low G2. It includes a "D7sus4" chord and a "D°" (diminished) chord.
- Staff 3: Treble clef, continuing the melody with various chords including "D7" and "F13".
- Staff 4: Bass clef, featuring a "Slap Strings" technique and a "D7" chord.

Bass Part:

- Staff 1: Treble clef, starting with a G4. It includes a "D7sus4" chord and a "D°" (diminished) chord.
- Staff 2: Bass clef, starting with a low G2. It includes a "D7" chord and a "F13" chord.
- Staff 3: Treble clef, continuing the melody with various chords including "D7" and "F13".
- Staff 4: Bass clef, featuring a "Slap Strings" technique and a "D7" chord.

27

p i m a pinky.....

Natural Harmonics

Am9 Am7 Em D/F# G

31

P

Am7

Bm

Em7

Natural Harmonics

Bm

c̃.....

35

F#A#

Am7/sus4

C/D

Em

D2/F#

G

39

P

Am7

Bm

Em7

Natural Harmonics

Bm

c̃.....

43

F#A#

Am7/sus4

C#7+5+9

s Cmaj7/6/9

47

Mute Bass

H H P P

F#m7(b5) B7 Em/sus4 A6 A9 D7/sus4

H H P P

C \bar{V} - - - - - to Bar 80

[illegible]

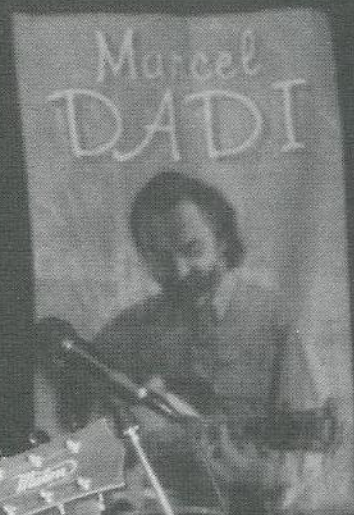
[illegible]

71

D11

[illegible]

WELCOME TO THE CAAS
PICKERS TAKE OVER THIS WORLD.
Yes They Do



CHAPTER 12

Moving Bass Lines

(I have edited Tommy's actual words from the video: *Up Close*, comments made in concert, and to the author.)

A TASTE OF HONEY

(Peter transcribed this from *Up Close*.)

n.b: bonus ending from TE.

"I developed the moving bass lines style from listening to Chet Atkins, who did a number of great arrangements of songs back in the 60's, like: "A Taste Of Honey". He moved the bass line, and then he played the melody. (Listen to me play it on the *Up Close* video). I had a lot of fun, and many hours of sweat to work that out. I wouldn't have been able to do that, if I hadn't already figured out that the thumb had to be independent" - (from: *Up Close*).

(Author's note: Ch.7 on boom chic will show you how to develop the independent thumb.)

"I heard Chet playing "A Taste Of Honey" on *Chet Picks On The Beatles* and I thought that this was such a great idea. I was able to physically work out (what he was doing), and that astonished me, so I kept going with it and put it in my show.

I use this tune in the moving bass lines section of my *Up Close* video to show that the bass must be constant, then the melody must sing out. This helps to demonstrate the independence of each part.

This is another level of boom chic, a development, as you use that idea, but in a different way.

I can sing the melody to myself as I play the moving bass line" -

(from a conversation with the author on 15.1.97).

BLUE MOON

(This was transcribed by Peter from the CD:

Dare To Be Different.)

"I had the idea of playing the melody to this tune, which I really liked, with a moving bass line. Then I decided to move the chords around, like a piano thing, so I developed the arrangement to another level. You don't actually play the chords, however, when you move the bass around, and because of what the melody does, it states the chords. Your ear hears the chords, but you're not actually playing them. This is an aural illusion.

I developed this arrangement in one good afternoon, with two cups of coffee, but it took years of practice to play it really well" -

(from a conversation with the author on 15.1.97).

"I started devising my own arrangements of different songs...and fooling around with "Blue Moon". I always liked the melody, and wanted to play it as more of a jazz piece, so I found a way of making the bass move, and then playing the melody (...see *Up Close*). You're not going to get half the bass notes, unless you use the thumb of your left hand to play them. A lot of people preach that using the thumb is not a good idea, well, why do we have one, it must be there for a reason. Quite a lot of these things, where the melody notes ring on, the only way that you can get that to happen is by using the thumb, because otherwise

you'll muff the strings with the bottom part of your finger. I'll just take you slowly through the verse part of "Blue Moon" now, and I'll do it step by step, really slowly, and you can watch how it works...that's the first part, you'll notice that the bass moves around quite a lot (demonstrates)...weaving around, so I'll play that section again, just a fraction up, so that once you get used to it, you can play along with me. The thing I must point out is that when I'm playing, because I have practised and played it a lot, I'm really only thinking about...(sings): "Blue Moon"...everything else is already taken care of (demonstrates)...so, to make this style sound and feel good, you must concentrate on making the melody really good. You have to put all your feel into the melody. (So far as the backing (is concerned), you should practice enough so that it can take care of itself, so that you can concentrate on playing the melody well.

Let's go through the middle section...it goes like this...(plays)...what's going on there is that I'm moving the harmony and the bass at the same time...and you'll hear that the bass is still constant, on the groove, and that the melody is anticipated...(sings & demonstrates)...to make the melody go where I think it should go and to set the bass up, I'm sliding my hand, then I do this little run, and that is a classic Chet Atkins idea, almost a chromatic sounding run (plays it a few times), and that leads me straight back into...(sings)...and (then plays the ending)" - (from *Up Close*).

(Author's notes hereunder, except quotations.)

The version transcribed from the CD is much more percussive than the way Tommy used to play it through the 1980's. There are some really tricky

variations. It would be a good idea to have a close look at the CD version. Once you are familiar with the melody, chord shapes, and the moving bass line, then you could try to work out the video version.

When Tommy plays it on *Up Close*, he plays a different variation, much slower, more bluesy and he swings the bass:

"The bass has to swing like crazy, it has to lope along. Swing is the opposite to static and rigid, it has a sway to it" -

(from a conversation with the author on 15.1.97).

In Tommy's arrangement, the bass is on the beat, a moving bass line, and the melody might be on the beat, or ahead of it, or behind it. The second time through the verse, for example, he anticipates the melody way ahead of the groove.

Remember to mute the bass as you play this advanced version. Once you have learnt the various parts I would suggest that you play around with it, and change it to suit your own style.

In *Up Close*, Tommy goes on to play his version of "Just An Old Fashioned Love Song", by Paul Williams, with a moving bass line from "I Just Want To Be Your Teddy Bear".

"This is an arrangement I worked out one day...by learning this style, it gave me the facility to be able to work that out and to be able to play it. That's basically what I'm hoping will happen for you. If you work on this style, and put it to good use, I'm sure that there's probably thousands of songs that you may want to learn and put your own arrangements to. I think that is a really good thing" -

(from *Up Close*).

DAY TRIPPER

(Peter transcribed this from the introduction section of *Up Close*.)

"...(The Beatles melodies) fit the guitar so beautifully. I play the right and left hand piano parts, and their songs seem to fit in so perfectly. The melodies are so strong, they are bluesy, the audience know it and now they are hearing it in a different way" -

(Rolling Stone magazine 3/92).

"I'd been playing 'Lady Madonna' for a number of years, and I wanted another classic Beatles tune to go with it. I started working on 'Day Tripper' by playing the verse with a bit of bass accompaniment. Then I thought about the bass riff, and wondered how I might make it more interesting. I thought of the piano style staccato pinch thing, which I wanted to play with the bass riff. I was trying to work this out, and I couldn't get it, I was nearly going to give up. A friend said, 'Come on, keep going, you're almost there'. It wasn't long, something clicked, after a few minutes, I was able to do it. It's very difficult to do that together. Then I put the whole thing together, using the different parts.

As soon as I started putting it in my show, it was a killer. The first night I played it, I had a little cold sweat before I went on. I had practised it, and I was confident, but I knew that it was a really hard piece to play. So, I thought that I would play it first. I opened the show with it - and it brought the house down. This was at 'The Malthouse', in Melbourne" -

(from a conversation with the author on 15.1.97).

"I'm now going to show you how I play 'Day Tripper' and 'Lady Madonna'...I recorded them for you at the start of this video, but I just kind of performed them as I probably would on stage...I want to slow it right down, and show you how it all works...

The way that I worked out 'Day Tripper' (was that) I had this idea of a piano where (plays the intro with the first two fingers of the right hand)...that part right there would be the right hand of the piano...and then the melody (is played with the thumb)...that took a fair bit of practice to just get that little bit going. You have to (get the first part on the beat), and then play (the riff) with your thumb. We all know how the melody goes... 'Got a good reason'...to play the two parts at once takes a real lot of practice, and you have to start off real slow...(plays the melody and bass together very slow and even). I'll play it for you one time at the tempo I normally play it at, just so that you can see how it all works...(plays).

LADY MADONNA

(Peter transcribed this from the introduction section of *Up Close*.)

"I used to play 'Lady Madonna' after I heard Chet's version on *The Best Of Chet On The Road...Live*. I worked out his arrangement and then I started doing a (muted shuffle) part. Sometimes I close my eyes, grit my teeth, play something, and hope that something good comes out. Sometimes it does. If it does, then I keep it in the arrangement. These things might be old licks that I have been shown or worked out from records, or things that just come from playing for a lot of years,

in different styles. I don't sit there and carefully dissect everything. I always just floor it, once I get out there. I take a lot of chances on stage. If I was sitting in the audience I might think that I should take more care, but when I am out there myself, I can't help but be a free spirit about it.

I used to put everything into it when I played this song over the years, so as to have a showstopper, to slam dunk people with. Nowadays, I still give it a lot of stick, but it is in a different way. When I played it in July 1995 at Nashville, in front of The Hellecasters, The Ventures, and James Burton, then I was told by Bruce Bollen that I had "shaken the world"...it got a standing ovation" -

(from a conversation with the author on 15.1.97).

"In "Lady Madonna", I apply exactly the same principles (...see "Day Tripper"), I worked out that I had to go...(plays the walking bass line)...and find a way of (playing the melody), at the same time...it just took time to work it out. The thing to do is to practice each section...(plays the first line)...until it sounds like (up to speed)...then move on ...you'll notice that every now and then I'll anticipate the melody a fair bit, just like the original vocal... ("Wonder how you manage to make ends meet")...

The second section: I'll play it once, and now I'll go through it very slowly, so you can follow it, so forth,...at the end of it, I break into a kind of piano funky thing,...(demonstrates the thumb doing one part and the fingers doing another)...then taking it up to tempo, like where I play it on stage...it sounds like this (plays)...then the ending lick, it kind of winds back on itself all the time...that sounds good up to tempo...it's a kind of funky little thing.

There's a lot of Chet Atkins and Jerry Reed in that style of playing. Well, I hope you enjoyed moving bass lines, and (I hope) that it hasn't given you too many headaches" -

(from *Up Close*).

(Author's notes hereunder.)

Along with "Mr Bo Jangles" I remember "Lady Madonna" from Tommy's playing in the 1970's onwards. Whenever I saw him perform, I was hoping that he would play "Lady Madonna" as a solo, and "Mr Bo Jangles" with his brother, Phil. In many ways these two songs are "what this nonsense is all about".

You can see Chet play "Lady Madonna" on the video: *Legends Of Country Guitar*.

Tommy's arrangement works for a number of reasons. Firstly, there is a really nice moving bass line. Secondly, the melody is well-known and catchy. Thirdly, Tommy has worked out some mean rolls and runs to fill it out.

The arrangement works really well played at a moderate pace. Once you have played it for a few months then you could try picking up the tempo. Only the specially gifted amongst you would ever be able to play it at the speed achieved by Tommy. The other amazing thing about his arrangement is that he makes it look incredibly easy. It is apparent from watching Tommy play this over many years, that it is important to feel the rhythm with your whole body and really get into it. Played up to Tommy's tempo the tune is irresistible.

Tommy played a live version at The National Theatre, St Kilda, which was recorded on a DAT machine:

"I put a mike on the guitar and took a line out as well. The sound of the audience didn't come out very well, so, I put another audience on. I also put a mike on my foot tapping" -

(from a conversation with the author on 15.1.97).

This cut has an amazing feel and is highly recommended. You will find it on the *Villa Anita* CD single and on the double CD set: *The Journey Continues. The Platinum Edition* (see Ch.15). This is preceded by "Day Tripper". These arrangements are very similar to the ones transcribed from *Up Close*.

"(One last hint from TE)

...a lot of songs would sound funny with a muted

bass, e.g. "Lady Madonna". When I'm out of the road of the melody, I'll pop the bass out (plays..."make ends meet"). The bass is actually quite loud there, but because the melody is so strong and constant, I can move the bass up louder. If the bass part was softer, then it wouldn't have the power, but as soon as I pop the bass out then it's got the "X" factor. That song needs that little thing" -

(from a conversation with the author in January 1996).

This song is a fitting end to the selection of songs presented in this book: the "Mt Everest Of Boom Chic".

A Taste of Honey

(Transcribed by Peter Pik from video : "Tommy Emmanuel Up Close" .© Copyright 1996 Sony Music Video.2007002
Notes set by Ian Miller)

Words and Music by BOBBY SCOTT and RIC MARLOW

Swing Feel ♩ = 144

1 m m m i m

Am

5 m i m

E/A Am7 D/A

9 m i m

Am E/A Am7 D/A

13 m m p m i p p i C II.....

Am G F Em Am Bm7 Em Am F6 Am

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Blue Moon

(Transcribed by Peter Pik from C.D. : "Dare to be Different" © Copyright 1990. Mega. CDMG.794609
Notes set by Ian Miller)

Music by RICHARD RODGERS
Lyrics by LORENZ HART

Swing Feel :  = 136

1

Slap Bass

C C/B Am Am/G F G11 C C/B Am Am/G F G7

5

Slap

C C/B Am Am/G F G7 C C/B Am7 Am7/G F G11

9

P Slap

C C/B Am Dead Notes Am/G F Em Dm/sus4 C#7 C C/B Am7 Am7/G F6 Dsus2/F# G6 G#

13

H P

Am H P Am/G P D7/F# F7 C C/B Am Am/G F G7

The musical score for 'Muffler' by The Police is presented in standard notation. The guitar part (top staff) includes a melodic line with various techniques like 'p' (palm mute), 'Slap', and 'Muffle'. The bass part (bottom staff) provides a rhythmic foundation with fret numbers and chord diagrams. Chords are labeled as C, C/B, Am, Dead Notes, Am/G, F, Em, Dm/sus4, C#7, C, C/B, Am7, Am7/G, F6, Dsus2/F#, G6, and G#0. The score is divided into measures, with a key signature of one flat and a 4/4 time signature.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a treble clef and a key signature of one sharp (F#). The bass part features a bass clef and a key signature of one sharp (F#). The score is divided into measures, with chord diagrams and fret numbers indicated below the staves. The guitar part includes a "Slap" instruction. The bass part includes a "T" instruction. The score is for a 21-measure section, starting with a measure number "21" in the top left corner.

25

Straight Time

Fm6 F#0 Gm6 G6 C C/B Am7 Am7/G Fm6 D/F# Gm6 G6 C C/B Am7 Am7/G

3 3 0 0 1 1 0 0 3 3 2 2 0 3 1 1 2 2 3 3 3 3 3 3 2 2 0 3

29

♩ I ♯ C II

Fm7 Bb7 Eb Maj7 G D/F# s G7

1 1 3 3 1 3 3 3 0 0 3 3 1 3 6 3 0 3 4 0 3 4 0

1 1 1 1 3 6 5 3 6 6 3 2

33

Slap

3

4

1

4

1

3

4

1

0

1

0

3

2

0

3

1

0

5

4

3

2

0

3

1

2

3

2

3

0

1

0

3

0

C C/B Am Am/G F Em Dm/sus4 C#7 C C/B Am7 Am7/G F6 D sus/F# G6 G#0

37

Slap

Am

Am/G

D7/F#

F7

F6/C

C

C/B

Am

Am/G

F

G11

0

1

2

2

2

2

3

4

3

2

1

1

3

3

2

0

3

1

2

3

0

2

41

Slap

Slap

p

s

C

C/B

Am

Am/G

F

G11

s

C

C/B

Am

Am/G

F

Em Dm/sus4 C#7

3

2

0

3

3

2

0

3

1

2

3

3

3

2

0

3

1

0

5

4

45

H

C

C/B

Am

Am/G

F6

Dsus2/F#

G6

G#0

Am

Am/G

F#m7(b5)

F7

F6

3

2

0

3

0

1

0

3

0

1

2

3

4

0

0

3

3

2

2

1

1

.....Straight Time

49 $\phi \bar{I}$ s p Slap Slap

C C/B C s G#13 G9 C6/9 Am7/sus4 F Em Dm/sus4 C#7

1 0 3 2 3 10 4 4 3 3 3 2 0 3 1 0 5 4

53 Slap 3 Muffle $C \bar{I}$

C C/B Am Am/G F6 Dsus2/F# G6 G#0 Am Am/G D7/F# F7 F6

3 3 3 0 1 0 3 0 0 1 1 1 1 2 4 3 2 0 2 2 1 1

57 P

C pC/B Am Am/G Am C Fm6 F#0 Gm6 G6 C C/B Am7 Am7/G

1 3 1 1 2 3 3 0 0 1 1 1 2 0 0 0 3 3 2 2 0 3

61 3 $\phi \bar{I}$ s $\phi \bar{III}$ Slap

Fm6 D6/F# Gm6 G6 C C/B Am7 Am7/G Fm7 Bb7 Eb Maj7

3 3 3 0 0 0 1 1 1 3 3 1 3 3 3 3 6 5 3 6 6

[illegible]

72

C C/B Am7 Am7/G F6 Dsus2/F# G6 G#⁰ Am Am/G

3 0 3 1 3 2 3 2 0 1 0 3 0 1 2 1 2 2 2

3 2 0 0 1 0 0 1 0 0 0 0 0 0 0 0

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part on a single staff and a bass part on a six-stringed staff with a 12-string configuration. The guitar part includes various musical notations such as chords (Am/F#, F, B, D7add2/F#, G#9), dynamics (p, slaps), and fingerings. The bass part includes a detailed tablature with fret numbers and string indicators. The score is divided into measures, with a key signature of one sharp (F#) and a 4/4 time signature.

79

G11 G7(b9) C6 Dm7 D#0 C6/9 Slide

1 2 3 3 1 2 3 5 6 7 8 8 8 7 6 5 4 3 2 1

Day Tripper/Lady Madonna

(Transcribed by Peter Pik from video : "Tommy Emmanuel Up Close" .© Copyright 1996. Sony Music Video. 2007002
Notes set by Ian Miller)

Words and Music by John Lennon and Paul McCartney

♩ = 138

1

E7

5

9

(NOTE : On Repeat :
Slap Bass E and
omit Treble notes)

13

"DAY TRIPPER"

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"LADY MADONNA"

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17

vib.

Brush

A7

21

vib.

E7

F#add11

E/F# F# E/F#

25

CII.....CV.....

With ① open

CIV.....

With ① string Open

F# E/F# F# F#7 Slap A7 G#7 C#7#9

29

CII..... with ① string open

Tap Body

With Fingers1

Strum with Thumb Pick..... Tap Body

B7sus4

E7

32

H Slap rit.

35

ad lib

P P P P P H P P P P P P P P

37

tempo

A D7 s A D7 s A D7

40

F G A A D7 s

45

A D7 H A P D7 H A D7 F

1 2 1 0 2 3 4 2 1 2 1 0 2 3 4 2 1 2 0 2 0 1 2

0 0 3 4 0 0 3 4 0 0 3 4 0 0 3 4 0 0 3 4 0 0 2 1

[illegible]

54

G G/A G/A# G/B C C/B Am C6/G Am Am/B C A/C#

57

D D/C D/B D/A D7sus4/9 G G/A G/A# G/B CMaj6/G Bm7b5

60

P P P P P E7 A D7 H A P D7 H

63

A D7 F Gadd2 A A D7 H

acell to ♩ = 146

With Bounce.....

77 Slap

D7

Slap

79

P P s

P P H P P P

81 Slap

A7

D7/F#

Use Thumb Pick.

Slap

84

P s H P P s P P P P P P P

86

p

A7

D7/F#

Strum..... F/G

89

Slap

A7.....

Slap

91

D7/F#

Strum.....

F/G

Tap Body

Tap Body

94

p

m

p

p

m

p

p

p

p

p

A

H H

P P

s

P

P

s

Muffle.....

Strings